

## THE TREATMENT OF SCULPTURE IN RELATION TO ARCHITECTURE.

Prize Essay. By JOHN BEGG [A.], *The Royal Institute Silver Medallist* 1894.

### GENERAL CONSIDERATIONS.

**I** SUPPOSE we very seldom consider that the term "Architectural Sculpture" is one of modern growth entirely. If asked what it exactly means, we should find it, I think, a little hard to say why one sort of sculpture should be styled "Architectural" and not another—and still harder to say where the line should be drawn between the two. In order to arrive at any solution of this question—in order, moreover, to define exactly the limits of our subject, and so clear the ground for its consideration—let us look for a moment at the history of a kindred art, that of Painting.

There can be no doubt that Painting was first practised only as a decoration to surfaces, and that when the making of pictures was introduced, the manner of painting these long retained its decorative qualities. So we find it in the fourteenth century, reaching its perfection in the fifteenth—the century of Sandro Botticelli, Filippo, Lippi, and Fra Angelico. These early masters never seemed to forget that they were making something that should be a thing of beauty certainly, but, moreover, which should take its place amongst the other fitting decorations of the hall, church, refectory, cell, which it might be destined to adorn—never unduly assertive, never theatrical in its appeal to the emotions, nor in its striking effects of light and shade and colour—never so large as to be out of scale with its surroundings, but always harmonious, always reposeful, telling its story in a sweet, simple, imaginative, and poetical way—a thing to beautify life, a thing to be lived with and loved.

Then came the change. Raphael and Michael Angelo, with sweeping brush and strong chiaroscuro, with dramatic, or rather melodramatic instincts, seeking to excite the imagination—to powerfully impress the emotions and the senses—found the laws of architectural scale and keeping too great a limitation to the self-assertiveness of their overgrown method. Disregarding the scale of their surroundings, and that ever-present meter, the unalterable stature of man, or sweeping away utterly the architectural details and translating them into paint, they instituted the more modern school of painting. They divorced Painting from Architecture. The great pictures of that time—*great*, I admit, in other senses than that of size only—require a gallery to themselves. They need a frame to separate them from the world, and men, and common things; they need a theatre, and a proscenium, just as much as a stage play; they are out of place in a room to be lived in. For these pictures have no decorative value; and, unless they are *looked at*, they convey no more a message of beauty than does a play to which we are not paying attention. For beauty is a thing of which we feel the effect, like the sun, even while we are not thinking of it. They are "Gallery Pictures."

In the domain of Sculpture the same is found—but with a difference. Beginning with the notched paddle or club of the savage, the rude scratch on the wall, and passing through countless phases in its development, Sculpture reached in the time of the Greeks a measure of perfection that was not afterwards greatly surpassed; but of “Gallery Sculpture” we can hardly be said to find any till we come to quite modern times. It is true that we find many *statues* and groups amongst the relics of antiquity—many like the Laocoon, the Apollo Belvedere, the Venus of Milo; but these, doubtless, were all executed to occupy some definite place in a temple or such building, and are, therefore, still architectural sculpture. But more than all is this due to the fact that the sculptors themselves never thought of dividing into two camps. The sculptor who exercised the best of his energies to produce a worthy statue of the goddess, deemed it no dishonour to fashion alike the temple’s frieze, the groups in the tympana, or even the lions’ heads along the gutters. So, in the Middle Ages, the sculptors worked always with the definite object in view of adorning some one edifice, and their work shows the same singleness of purpose which is seen in the paintings of that time, namely, to aid the building in impressing the minds of priest and people with the great mysteries of Religion, by illustrating the events of Bible history and the teachings of the Church. Considering this, and the fact that they were by turns masons and constructors themselves, these sculptors could never be other than architectural.

It was not till Architecture seems to have attained its zenith, and men narrowed their minds to details, that technical skill was allowed to bear away sculpture from the jurisdiction of the architecture which had kept it in check, as the parental discipline does a too precocious child, to the region of the independent studio, where fitness and scale presented no longer a hindrance to the full indulgence of the display of technique. Thus we have from the same hand which gave us the ceiling of the Sistine Chapel (where technical skill in painting has assumed such assured confidence that it not only ignores the claims of architecture, but substitutes, as something better, an imitation of it) the colossal statue of David in the Academy at Florence. This is an example of what I wish to call “Gallery Sculpture”—a work which cannot, and was never intended, to harmonise with anything else, but simply to be looked at by itself. And it is this branch of art that sculptors since Michael Angelo’s day have in an increasing measure practised, this branch of the art of sculpture which Viollet-Le-Duc happily describes as having been “born in the bosom of the Academies.”

Of all the arts, sculpture is the one least adapted to this treatment. A gallery picture is surrounded by a frame to show that it is not to be regarded in relation to anything else, and to confine the attention to it alone; but it is impossible to do this with a group of sculpture. Then the latter is so much more than the former a definite, tangible object, just as we are ourselves, and the furniture and other articles among which we live and move. It is assertive. It occupies floor-space. It is surrounded by the air we inhabit, of which it usurps a definite cubical quantity. How cold, and hard, and uninviting is the effect of a gallery containing many pieces of sculpture! How much more out of scale can a sculpture appear than even a scaleless painting! We cannot always house our statues as, say, in the Vatican, where the Laocoon and the Apollo have each little sanctuaries almost to themselves. Why is it that in our Academies the sculpture-rooms are so much less attractive than those for painting—to judge by the numbers of visitors they draw? Indeed, in this respect I question if those rooms are in a much happier position than those devoted to architectural drawings! If sculptors and the public would but recognise what a noble gallery they have in our streets, how much better it would be for art!

The day may perhaps never come when Architecture will be able to gather again under her wing, in quite as full a measure as of old, all the various arts, which are, after all,

but her own fledgelings. Perhaps they have grown too much, and are too fond of the spreading of their own pinions in the free air to ever live again harmoniously in the parental nest. But why not let us indulge in a hope that they will visit it from time to time to assist the mother-art in her great undertakings? She needs them all, she has room for them all; and she is a kind mother, and a wise, who knows how best to direct the efforts of each to the greatest advantage, alike to itself and to the family at large. She will welcome all her prodigals, and will sympathise with them, and lend an attentive ear to the account of their adventures in their wanderings; nor will she forbid their wandering forth again, when they are of the mood, if only they do not forget the way back; for each time they go, and each time they return, she knows they will bring back something that they have gained—something that they have learned—something which, if they will only listen, she can tell them how to apply so as to further beautify the home of their birth. And it is Sculpture who is her favourite son—her firstborn. It is Sculpture who is likeliest to herself—almost part of herself—who is really least fitted for wandering, but who can help her most, who is best at home.

Therefore it comes that the term Architectural Sculpture is a very wide one, and one which may embrace every form of sculpture whatsoever. For surely no statue, no group, no sculptor's composition—nay indeed, no work of art of any kind—can lose aught of its power by being in scale and keeping with its surroundings; but rather it gains by it, certainly in its power over all but the least cultivated minds. The broadest definition of the mission of the architect I take to be that he should study how all the *things* beside which we live shall be in keeping one with another; and therefore anything which has been studied with this object in view may be called architectural.

It is hard to draw any line of demarcation between ornament as commonly described, or *carving* and sculpture; nor do I wish to do so. It will scarcely do to say that *carving* becomes *sculpture* when it deals with the human figure. True, the human figure is the great glory of sculpture—its strongest characteristic; but have we not seen the forms of beasts executed with the most consummate art, and vegetable forms displaying no less skill? while in the domain of the grotesque we find all three in combination. Still, with all its goodness, this is but ornament and nothing more. Sculpture of the higher order excels it in this, that it has something besides mere decorative qualities—something more even than symbolism; for symbolism may be conveyed by the rudest forms and the representation of the commonest objects. But the sculpture of which I wish to speak particularly has, moreover, a story to tell, a lesson to teach, or a moral to point—a memory to recall. It is an art worthy of the greatest souls, for it is capable of expressing the grandest passions, the holiest emotions, the most subtle feelings. Symbolism may have this power too, it is true; but the *art* is not of him who uses the symbols, but is the product of the history, or legend, or tradition that has woven a meaning round these symbols. Ornament in all its forms must be decorative, it may be symbolic; but sculpture of the highest order, while it may be symbolic and decorative too, has something more—it has that of which the later sculptors became so enamoured that they devoted their art to that alone, at the expense of all decorative qualities—namely, the power of individual expression.

So then, Sculpture with relation to Architecture must be regarded as the highest, the noblest form of architectural *ornament*. I wish to make this clear as the standpoint from which I shall regard the subject—assuming that those rules which apply to the use of ornament generally, apply also in a greater or less degree to the use of sculpture. Now the rule which is most commonly insisted on with regard to ornament is that we must “ornament construction, but never construct ornament.” This is true in the main, but not absolutely true, for it ought to be modified according to the quality of the ornament. The nobler the ornament,

the more may we stretch a point of principle for its sake. Ornament, as indeed any feature of design as a *feature*, should be regarded as the embodiment of the right seizing of an opportunity, but *summa ars est celare artem*—so we may make for ourselves as many opportunities as we like, if we only have the supreme art of keeping the effort from becoming apparent. Let all our effects seem natural; but to do this with our best effects we must often be consummately artificial.

#### COURSE AND CURRENT.

It will be readily understood that sculpture can be applied to buildings in two ways: in the form of statues, and in that of reliefs; the one used as a final or terminal, on pedestals belonging to a balustrade, or to fill niches. The latter, perhaps the most beautiful form which sculpture can take, is used in various places, always as a decoration to a surface. There is, besides, that modification of the latter—or rather that blend of the two—seen in Classic and later Renaissance architecture, when the figures are in full relief, and each is in effect a statue, but where the general composition is that of the bas-relief, an enrichment of a surface, a design to be looked at from one side only. I refer to such examples as the tympana of the Greek and Roman temples—of the Parthenon, for instance, and that of the temple at Ægina. This is really, after all, only the same as a “relievo,” but the relief is greater, as necessitated by the greater severity and boldness of the surrounding architecture, than would be required by the delicate mouldings and smaller detail of, say, the Italian Renaissance of the fifteenth century. It is still a species of surface decoration. Thus, in the Parthenon we have the tympana of the pediments filled with full-relief sculptures—the “birth of Athena” to the east, and the “strife of Neptune and Minerva” to the west; while the frieze under the colonnade is in low relief, that famous frieze representing the Panathenæic procession. These works of Phidias exhibit, to my mind, the sum-total of all that is most excellent in Architectural Sculpture. No man who has studied them and mastered their principles has much to learn of either the application or the execution of sculpture. Where can a more beautiful example be found of bas-relief than this glorious frieze? The lines of the figures, the beautiful folds of the drapery, the action, strong and full of character yet quiet and quite innocent of any disturbing effect, all are thoroughly architectural, thoroughly decorative.

In following the history of sculpture through different periods and in different countries, one tendency strikes us always as we wander from Egyptian to Greek, from Greek to Roman, through Gothic to Renaissance, and thence down to the present day—namely, that growing tendency of sculpture to detach itself from architecture, to which I have already referred. In the works of the Egyptians nothing of the kind is to be seen. These appear to be governed by a rigid conventionalism, which prescribes alike the forms and the attitudes of the figures, and precludes any attempt at individuality. Viollet-Le-Duc, over-generously it may be, attributes this not to a want of knowledge of the beauties and subtleties of form, or to any lack of individuality on the part of the artists, but rather to humility, to their sinking their personality in the struggle after harmony—an artistic reticence, which forbade a too-slavish copying of Nature, a hatred of realism. All this is very good in theory, if not carried to excess, and Egyptian sculpture is certainly in absolute keeping with the solemn architecture of the country, and therefore extremely impressive; but it is also extremely uninteresting, and somewhat lacking in beauty, thus violating two principles, those of interest and beauty, which constitute the main reason for the existence of sculpture at all. How well the Greeks understood this, and yet how perfectly in keeping with the architecture is their work!

Though we find many Roman examples of great beauty, and many characterised by much vigour, we look in vain for an approach to the delicacy of Greek work. Roman sculpture is marked by a certain coarseness of conception, and by a want of skill in composition. This



is largely due to the fact that so much of the work was done with the object in view of impressing the people with the magnificence of some emperor, or the valour of some general—motives too nearly akin to those of the advertising art-patrons of our own day to be productive of much real progress. A good example of this type of composition is seen in the Arch of Titus, with its well-known reliefs—the best of which is that showing the bearing away of the sacred candlestick from the Temple at Jerusalem. The figures are well-proportioned, both in size and in relief, to the architecture, and the treatment is sufficiently decorative; but there their merit ends, for neither in the choice of subject, nor in the working out of it, is there any sign of the soul of an artist. In Rome, in statues of the emperors, and the general growth of portraiture, we observe a distinct trace of a sculpture that is more or less independent of architecture.

And now come, under Christian influence, the birth and growth of Gothic art. Technical skill is but small at first—indeed, it appears to be little sought after. But art has acquired a new purity of motive, an earnestness and singleness of purpose that rise superior to technical skill. Faith, and hope, and the sweetness of a religion that has dispelled the clouds of pagan superstition, give, in place of the mere worldly cleverness and the vanity, pomp, and boastfulness of later paganism, a life to all branches of art—a deeper meaning—a soul. As mediæval architecture advanced, so also did sculpture. Simple and restrained, to a degree of severity, as the ornamentation of the earlier epochs was, the Gothic artists soon acquired greater freedom; and as their architecture became more and more capable of ornament, the ornament devised to fit it grew also in richness and in power of execution.

There is in the sculpture of the best periods of Gothic in all countries an admirable feeling for scale, and a truly architectural treatment, that has never been surpassed. The artists of that period seem to have arrived at a very true conception of the principles for the right application of sculpture. Later generations improved in technique, and in a thousand ways developed the execution of sculpture; but in everything else, and in the spirit of the work, the artists of the Middle Ages left little that was capable of improvement. I need not quote many instances, but I should like to mention the north porch of Chartres Cathedral, and the south doorway to the choir of Lincoln Cathedral—two examples, from different countries, and each widely differing from the other in treatment, of all that is best, alike in application and execution, in the sculpture of the Middle Ages. In the French example we have an instance of the use of statues for a decorative purpose—a practice peculiarly Gothic, and peculiarly French. Statues fill the niches: great statues stand on corbels in the jambs; small statues, like a string of beads, run up the mouldings of the jambs and meet overhead at the apex of the arch.

The Lincoln doorway has much in its design that is akin to the French, but yet it is English, and has still a character that is quite its own. On the jambs are the remains of statues, as in the foregoing example, and in the mouldings of the arch the same bead-like string of little statues; but it is to the beautiful tympanum that I would draw special attention, for it is a type. The subject is the "Last Judgment," and the treatment is unusually conventional, being governed by the large quatrefoil which occupies the centre of the field of the tympanum. Filling this quatrefoil, and therefore of a commanding size when compared with all the other figures, is that of the Saviour sitting in judgment, flanked on either side by an adoring angel, each of which nestles within the lobe of the quatrefoil. Over and around the quatrefoil come more figures of angels, while beneath is Hell, peopled by devils absorbed in the pleasing occupation of administering torture to the bodies of the condemned, while the arch-fiend himself sits enthroned in gruesome state. To the left are the dead rising from their graves and coming forward for judgment. A somewhat gloomy picture this, and

one that seems intended to speak but of the glory and terror of the Last Day, and the horrors of Hell. True it is that Heaven is represented, but there is no indication of any of the judged being taken there, save only for one thing: an angel on the left, a very beautiful angel, with head turned towards the mortals, seems to encourage them by look and gesture. But look at the figures and see how well they follow the lines of construction. The joints of the masonry



DETAIL OF THE TYMPANUM, SOUTH DOORWAY, LINCOLN CATHEDRAL.



mark out the spaces to be filled by them, no joint in any case cutting through a figure. This shows that the designer of the tympanum must have been thoroughly in sympathy with the construction, even if he may not have been the constructor himself.

It is interesting to compare with this tympanum the pediment over the north doorway of Santa Maria del Fiore at Florence, the work of Giovanni d' Ambrogio and Nanni d' Antonio di Banco, as showing the same feeling in the Gothic of a different country, and half a century later. The subject is the "Glorified Madonna," seated enthroned in a vesica which occupies a position in the centre of the tympanum similar to that of the quatrefoil of the Lincoln doorway. All around are adoring angels, supporting the vesica, and filling easily and naturally the remaining space. These are types of a class of work that happily we find pervading the whole Gothic period, and extending, too, to that of the Renaissance which followed.

Now we come to the Renaissance, which, originating in Italy, attained in that country a measure of perfection never reached elsewhere (certainly in the domain of all the more delicate arts), and not the least in the domain of sculpture. In their foliated ornament the Italians recurred to principles of classic conventionalism, yet using the forms at their disposal with a freedom and variety born of centuries of a study of Nature during the Gothic period; while the Classic influence, especially the Greek, told on their figure-sculpture in inducing greater exactness of drawing, and in the observation of the laws of anatomy. In short, an improved technique. Giotto and Arnolfo, in the fourteenth century, had freed art from the fetters of Gothic stiffness; and had been inspired by somewhat of the science of composition. Where they had left sculpture, Ghiberti took it up in the fifteenth century and added something more pictorial, while Donatello still further carried it on and gave us those splendid examples of what the greatest art can achieve which are happily spread over Italy with no sparing hand. I would instance the splendid bronze reliefs on the Pulpit in San Lorenzo at Florence, notably that one of the Deposition from the Cross; the singers' gallery in the Cathedral museum at Florence; the reliefs on the altars of the Church of Sant' Antonio at Padua; the splendid bronze signs of the Evangelists in the choir of the same church; and the reliefs on the font in the Baptistery at Siena. Donatello did more than merely develop the art of Ghiberti: he corrected much that in the latter's work is undesirable. Ghiberti carried the pictorial element of sculpture to a degree of excess—representing perspective and distance, landscape, trees, rocks, sky and clouds. Donatello banished all that was beyond the domain of sculpture from his art, and his work thereby gained in strength and in the just balance of parts; while he may be said to have *made* bas-relief. Where Giotto had given life to sculpture, and Ghiberti added grouping and composition, Donatello, by his sensitive conscientiousness and unflinching determination to admit only legitimate effect, defined clearly the limitations of the art. He understood exactly just how much action should be put into his figures—just how much pictorial effect into his reliefs.

As a statuary, too, Donatello is unrivalled (unless, perhaps, by Verrocchio). What could be finer than his manly, dignified St. George on the Church of San Michele at Florence, or rather, now in the Bargello? I quote this as an example of what it seems to me a statue to be



ST. GEORGE, BY DONATELLO.

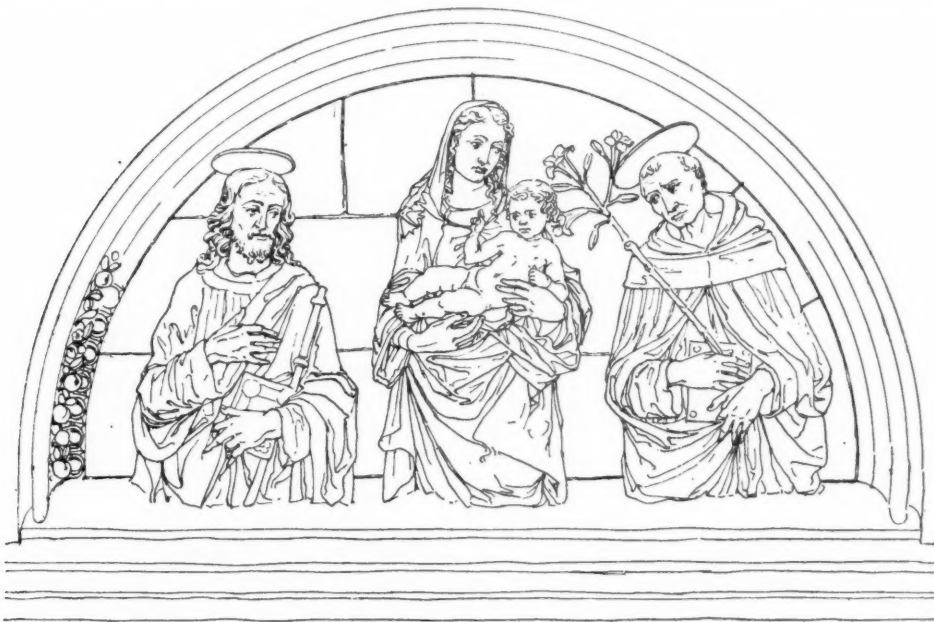
attached to a building should be. It is lifelike, without being imitative: just sufficiently idealised to acquit it from any accusation of undue realism. Then, in all the details of the accessories—hair, dress, armour—there is shown so thoroughly the spirit of the decorative artist, that the building would be indeed an extraordinary one which was not both helped and graced by such a statue. This decorative spirit is apparent in Donatello in all his works, both in bas-relief and in his statues. In the equestrian statue of Gattamelata at Padua, witness such details as the flow of the horse's tail, the enrichments on the harness and trappings.

The work of this glorious age, the fifteenth century, was carried on by Jacopo della Quercia, and further by Verrocchio, Mino da Fiesole, and Rossellino. In the hands of the two latter sculpture attained a degree of refined finish that the works of Donatello scarcely reached, though they have not the power of Donatello. On the work of the Della Robbia family too much praise cannot be bestowed. Although revelling in the discovery of a unique material, and the added charm of colour, their work never lost the restraint so necessary to maintain its architectural character, while certain instances of its application to buildings (to which I shall refer later) give some of the most delightful results. It was perhaps Della Quercia who, more than any other, prepared the way for Michael Angelo, in whose hands sculpture entered upon a new phase, which was the beginning of the end.

To Sculpture Michael Angelo added action. He was ever fond of representing the human form in violent, tumultuous motion—of studying the play of the various muscles of the body, in the portrayal of which he was an unrivalled master. His work is altogether admirable; but it had this fatal effect on art—that, having shown an example of the closest study of Nature, he left art to men less inspired than himself, in whose hands it could only move by imperceptible but steady degrees towards degenerate realism. The first indications of this decadence are seen in the work of Michael Angelo's contemporary, Baccio Bandinelli, of Florence, when, notably in the reliefs on the choir screen of the Duomo, coarseness, ungracefulness of drapery, exaggerated attitude, and poverty of idea seem to form a caricature of the great master's work. Sculpture did not long survive his day, though it lingered in the hands of a few good men. Benvenuto Cellini, that most combative of men, though not entirely a sculptor, has left a work of rare beauty in the "Perseus," for whose decorative and craftsman-like qualities I have the profoundest respect. Sansovino the Younger, and greater, has still some trace of true feeling in his work; but yet how ill his "Giants" in the Doge's palace at Venice compare with work by Michael Angelo or with Cellini's "Perseus." Sansovino, however, was a better architect than sculptor; but, being both, he understood the application of sculpture to his buildings, as I hope to point out later.

It is much to be deplored, I sincerely think, that modern practice has to so large an extent banished the chisel from the domain of sculpture, and substituted modelling tools and clay—that so many good men do not practise the *craft* of carving their own work; but, having made a model, leave its translation into stone or marble to another hand, even though directly supervising the process. I suppose it could hardly be otherwise in these commercial times; but surely it is fatal to the progress of art, and the cause of so much of the lack of interest seen in some modern work when compared with that of, say, the Renaissance, where the living touch of the master's own hand gives the point and flavour. Having once experienced the craftsman's joy, I should have expected them to feel as Michael Angelo did when he took to fresco painting. "Fresco," we are told he said, "is the only kind of painting for Men." So our sculptors might feel that to be modellers alone were to practise but half their art. It was *craft* (which is but another name for architecture) which gave birth to all the arts. Let them not forget their parentage and their family name.

We can never hope for any great advance in Art till we find men who are willing to make sacrifices for its sake. This must be not only on the part of artists—to them sacrifice is life, as life too often is sacrifice—but also on the part of those who are their patrons. The man who buys a picture for the love of it (not he who does so from vulgar ostentation) is in part an artist, and art demands sacrifices from all her votaries. The education of our artists is at fault. They are not sufficiently taught to follow art from root, through trunk and branch, till they reach sculpture and painting, which are the leaves and flowers. We water our cut flowers and plucked leaves; we place them in our rooms and look at them, and wonder why they will not live for ever. I would not have them all educated as architects, but would have



TYMPANUM BY LUCA DELLA ROBBIA, FLORENCE.

them know enough of architecture to realise the relative place which their own work ought to occupy in the great system. Then we should not see the arts so much at variance, so little in sympathy one with another. "It is true," says Viollet-Le-Duc, "that I never saw the Greeks at work, but I am persuaded that they did not proceed in this way; indeed, every-thing leads me to believe that Ictinus and Phidias worked in combination."

#### OF SUBJECT, SCALE, MATERIAL, AND COLOUR.

I have alluded to sculpture as the highest kind of ornament. It is so on account of the forms which it brings into use, of the labour required to execute it, and the skill which its execution displays; but more than all, it is so because of the *meaning* which it conveys. Thus, chief of all considerations to be entertained when contemplating the use of sculpture will always be the choice of subject. Of this we can only speak in general terms. The subject will be suggested by the nature of the building, be it religious or secular. In the former we have the whole range of Bible and Church history and teaching to choose from; while the thousand-and-one subdivisions of which the class secular is capable open a thousand-and-one



avenues of thought when selecting a subject in the case of a building which is one of that class. It is a question which, so far as this Essay is concerned, must be left to individual taste in each particular case; and in no circumstances will the opportunity for the display of good taste be better. It must only be borne in mind that on a building for a more or less ignoble purpose sculpture would be more or less out of place, though even here in some cases it might be used in a humorous way. I might quote the panels between the doors of the west front of Orvieto Cathedral as an instance of appropriate subject in a sacred building (they represent the "Creation of Eve," "Cain and Abel," and various episodes from sacred history); while in a secular one I can think of no better example than the frieze of the hospital at Pistoja, representing the seven works of mercy [see headpiece, p. 325]. There is a terra-cotta frieze over a hatter's shop in Oxford Street which is in every way to be commended, both for appropriateness of subject and the unaffected, direct simplicity with which it is carried out. The theme is no nobler than the manufacture of hats: but the purpose of the building is no nobler than for the sale of hats: hence we have a work of art in every way suited to its position, and an effective, as well as a legitimate, advertisement to boot.

Much has been said and written about the desirability of present-day work looking modern. We have demands for "nineteenth-century art," while sculpture is deprecated which represents idealised costume, or no costume at all. "Why not," one hears, "let sculpture portray modern customs and modern dress? We admit the ugliness of modern dress, and the difficulty of treating it properly in stone, but the difficulty is one which artists ought to cope with and overcome." Yes, and many have wrestled with it, but never with a full measure of success; whoever does succeed will be welcomed as a benefactor to art. The rough clothes of peasants and artisans, with but little added picturesqueness, may be made sufficiently decorative; but no one has ever shown us how to treat the clothes of a gentleman. Your ploughman, your fisherman, your labourer, even your crossing-sweeper and beggar, each presents a figure which has something, from picturesqueness to manly beauty, to commend it to the sculptor. Female dress of all ranks can be made really beautiful, for even that which does not show the form has, as drapery, an ancient claim to the sculptor's regard. But your nineteenth-century gentleman!—his dress is never picturesque, and must neither show his form nor be like drapery, or it loses all its essential character of "gentlemanliness."

To me it seems as if we could not do better than take a hint from the art of some of the best periods, and idealise either the dress or the treatment sufficiently to allow of the omission of dress. Neither the Greeks, nor the Romans, nor the artists of the Italian Renaissance, cared to adhere too closely in their works to the costume of their own or any other age. I wonder if it would be regarded as an unpardonable anachronism to clothe our sculptures, where clothe them we must, in the more graceful garb of some bygone age! I think that the question would be one that need little distress us were we careful, as we always should be, to avoid realism—a hard matter, sometimes, in these days of cultivated technique. It is quite a mistake to suppose that by being realistic we are representing in the most faithful manner the truths of Nature. We are not. Can anyone call Turner's pictures realistic? Yet no man has ever seen and painted so many natural truths. Whenever we become realistic we put ourselves into competition with Nature, and how can we hope but to suffer by the comparison? What charm, what mystery, what wealth of expression is seen in much of the work of German sculptors of the Middle Ages! The sculpture between the buttresses of the apse of St. Sebald's Church at Nuremberg is an instance, the treatment being conventional to a degree. What utter lack of any such charm, what vulgarity do we find in the series of reliefs by Sansovino, the Lombardi and others, in the chapel of Sant' Antonio, in the "Santo" at Padua, though far excelling the former in drawing, in anatomy, in mere

technique! For an example of the degradation to which realism can drag sculpture I might instance the interior of the church of St. John at Malta—though, of course, I do not refer to Michael Angelo's beautiful group of the Baptism.

Before leaving the consideration of *subject*, I should like to say something about those forms of sculpture to which belong caryatides and the like. Though their use is sanctioned by high authority, yet I cannot like them, not even those of the Erechtheum itself. They take the place of a definite factor in the construction, the need of which is seen and felt; they are not constructed ornament exactly, but ornament used for the purposes of construction. They are realistic in that they are figures doing work—conventional, in that no figure but one of stone could do the work—and here is a mixture of principles too conflicting to be manageable. Moreover, they always look uncomfortable, and are far too apt to suggest to the spectator pains in the head and an aching back!

That factor in sculpture which chiefly affects its application to buildings is *scale*; closely allied to which, as they are interdependent the one on the other, is *position*. Could we always be sure of dealing properly with the question of scale, we should never fail to produce a sufficiently decorative effect. So accustomed has the eye become to the size of the human figure, that it at once and unconsciously seizes upon figures on a building (as it does to a less degree with all details) as a key to that building's dimensions. The theory of scale is this—that we ought thereby to be able to form at once a true conception of a building's size. We do this, not so much by an intellectual observation of its relation to details of known dimensions, as by an involuntary consciousness of the fitness of both details and ourselves to the whole mass. Now, as a direct result of the fact that the juxtaposition of a large and a small object has the effect of challenging comparison, and inducing a tendency to magnify the greater and minify the less, it follows that the same holds good with regard to a part and the whole—to a detail such as a sculptured figure, and the building of which it is a part; and that, if we increase the size of the *whole*, we must correct the thereby increased tendency to make the *part* look smaller by enlarging the latter. This enlargement of the part also has the effect of correcting the increased tendency (by reason of the increased difference) of the whole to look larger than it really is. So it follows further that there is a ratio between whole and part—the greater the former, the greater also must be the latter—but that the part must not increase in *direct* ratio to the whole, otherwise scale would be no indication of size. Exactly how it should increase is prescribed by laws which only experience can enable us to read.

The size of our figures must therefore be proportionate to the size of our buildings; and further (for the eye seems to expect some compensation for the diminishing effect of distance), position has this effect upon scale—that our figures, as also all our details, must be larger or smaller in proportion as they are near the eye or far from it. This, again, is a point on which only experience and close observation can give us any help.

Amongst so much theory I can offer but one practical hint—namely, that it is better to have our figures too small than too large, for thus will the fabric look only the larger. So long as human vanity is a ruling passion will that be counted no error of scale which only makes a building appear greater than it is. Let us keep our figures, whether as statues or in reliefs, under life-size, at any rate when near the eye; and even when removed from it, it is safer to have them rather under than over life-size. More errors of scale have been due to a non-recognition of this than to any other cause. The architects of the later centuries of the Renaissance have been the worst transgressors. I know of no more flagrant example than St. Peter's at Rome, especially in Maderna's West Front. Here the effect of the size of the details, particularly of the statues which rise from the balustrade above, aided by those of St. Peter and St. Paul on the steps, is one of complete bewilderment to the beholder, an utter

inability to realise how big this façade is. Sansovino's "Giants" dwarf the whole staircase and the surrounding architecture of the Doge's Palace at Venice. Landseer's lions in Trafalgar Square (though one is less familiar with the size of lions than human figures) must needs have been conventionalised to the extent of the Sphinx of Gizeh before their size could have been prevented from dwarfing everything in the neighbourhood. Indeed, the Nelson Monument is as stupendous an example of outrage to scale as can readily be found. Besides the lions, and the column magnified almost beyond recognition as a column, there is the statue on the top. Now, leaving out of account the size of the whole conception in relation to its surroundings, what law of scale could be found to sanction the proportion between this figure and the lions below? The former is colossal, as its lofty position might allow; but the latter are enormous, even though near the level of the eye!

It is pleasant to turn to instances of good scale, of which I could quote scores. In the frieze round the Hospital at Pistoja, the figures, though some twenty-four feet from the ground, are only about 3 feet 9 inches high, and the effect is magnificent [see headpiece, p. 325]. All the sculptures of the fifteenth century in Italy are small; though in some cases, notably in the Certosa at Pavia, this is carried to excess. It would be hard to find a work better proportioned in this respect than Sansovino's Library at Venice. The sculptures in the spandrels are well under life-size, while the statues on the parapet are just a little larger than life; and this building holds its own though surrounded by others of much greater height, and flanked by the lofty campanile of St. Mark. For a modern instance I might quote St. Augustine's Church at Pendlebury, where the figures are of moderate size, and the result beautiful both in proportion and detail.

After all, the only guide to scale is the individual taste of the designer and sculptor; and the only way in which the taste can be given a fair chance is by the use of full-size models, and by insisting that all sculpture should be done *in situ*. Too common is the practice of preparing a small model from which the actual work is "scale-pointed." Good results can never be ensured in this way, for it is only when the full-size work (or model) is viewed in relation to the actual building that the effect can be judged. I lay more stress on this question than even on that of the execution of the actual work on the spot. This latter will depend upon the nature of the work—whether it is "built" work, or such as can be fixed in position afterwards—and though I personally prefer the *in situ* method, I confess that the question of its employment is in no way so important as that of the use of the full-size model.

Of the material for sculpture much might be said, but this essay has now spread itself out to so great a length that I must content myself with touching but briefly on the subject. If the material of the rest of the building be not employed, then the change should be always in favour of a more precious material. This is obvious if we think how bad would be the effect of stucco ornament on a brick building (indeed it has been done), or of terra-cotta on a stone building. Marble is, of course, the sculptor's material *par excellence*; then we have sand and limestone of all sorts; bronze; terra-cotta, unglazed, as on the tomb in the cloisters of the Certosa at Pavia, and glazed, like the work of the Della Robbia family; plaster, and gesso. It is a characteristic of good sculpture that its workmanship should be such as to suit the material. A bronze statue, being a casting, should show a technique different from that of a marble one. The workmanship of terra-cotta will have much in common with that of bronze, but the nature of the latter will allow of the use of more delicate detail. Too much of our modern work in stone and marble shows the technique of its plaster original; it is not sculptured stone, but a copy of a cast from a clay model. This remark applies especially to the French school, and to some modern German work. Such details as hair and drapery are rendered in the clay in a clever, sketchy, impressionist way, very charming in plaster, and

admissible even in bronze, but fatal in true sculpture, and unworthy of solid lasting stone or costly marble.

In selecting a marble, one should, I think, set aside as unsuitable all showing to any degree a vein or figure. Accidental effects of colour and marking got by the use of a figured material are entirely at variance with the principles of sculpture. Therefore I would instance, and condemn, the practice of carving alabaster—of which we have seen examples too recent to need mention. The material is a beautiful one; but, carved, neither as a material nor as sculpture can it ever have its due effect. If colour is what is desired, that can be applied in another way; but of the colouring of sculpture, though a practice as old as sculpture itself, I would only speak in guarded terms. I admit the rightness of the principle, sanctioned as it is by the artists of all ages—of Greece, of the Middle Ages, of the Renaissance—and I admit the desirability of colour wherever we can get it; but to form a positive opinion one would have to see the work of a good sculptor coloured by a good painter—and see it, too, with the paint fresh and bright and new, not toned and worn by time. Much can be done, however, in the way of using a material of an even colour, to obviate the cold look of so much sculpture—as witness the charming effect of bronze figures and reliefs against stone or marble. Or, in stone buildings, more use might be made of a warmer material for the sculpture, to secure some contrast with the rest of the wall-surface.

The warm red sandstone of the "Corsehill" type is capable of the highest finish, and its texture under the chisel is almost as homogeneous as that of marble itself. We have in gesso a material capable, with the aid of colour, of much good effect, which at present shows signs of development in the near future. The coloured and glazed terra-cotta work of the Della Robbia family is altogether charming. The secret of its success as a vehicle of colour (may modern practisers of *gesso* lay this to heart!) is the breadth and simplicity of the colouring, as should always be wherever form and colour are used in combination. Nothing could be more delightful than the earlier work of Luca della Robbia, where blue and white only are used. Of unglazed terra-cotta I would only say that it is a material in every way suited to sculpture, though not, perhaps, of the highest order. One cannot help feeling with the advocates of terra-cotta, that we should not have had to mourn the present measure of ill-repute which its use in the hands of the less able among them has earned for the material, had they been content to use it for modelled work alone.

Now, though I have written so much, yet I seem to have merely touched on my subject, a subject as vast as it is engrossing. I have said little of the developments of sculpture in the different countries of Europe, of the work of modern sculptors but little, and I have avoided the multiplication of instances. Still, I have endeavoured to seize and illustrate some general principles in a field of art too little thought about as being part and parcel with architecture itself. This is a utilitarian age to which sculpture and painting are apt to be regarded as not rightly belonging—an age in which pictures are painted and sculptures are fashioned in sad disproportion to the demand for them. Perhaps a time may be coming when men will learn to love the arts for what they are, not for what adversity (or shall I say prosperity?) makes them. Indeed, I think this modern renaissance has already begun; for there are many hopeful signs of it, and artists of all kinds are again drawing more closely around the architecture it is their mission to adorn. To lift art from the mire may be an herculean task, but time and strength can accomplish it. The time is before us; and if union be strength, then let us hope for a better union of the arts—and "a union of the arts" means architecture.

JOHN BEGG.

\* \* \* The illustrations to this Essay are reproduced from the author's sketches.



## CHRONICLE.

## THE PRELIMINARY EXAMINATION.

The President reported to the Business General Meeting of the 12th inst. that 91 gentlemen, of whom 82 attended, had been admitted to the Spring Preliminary Examination of pupils and others desirous of qualifying as Probationers, which was held on the 20th and 21st ult. Of these, 56 were examined in London, 16 in Manchester, 10 in Bristol, and 4 did not attend. Of the 82 examined, 8 were relegated to their studies in all subjects of the examination, and 11 in part. The remaining 63 passed; and they have been registered in alphabetical order as Probationers, namely:—

ALLINGHAM: Percy James; Cleveland, Beech Road, Reigate [Master: Mr. T. Rowland Hooper\*].  
 ANSELL: William Henry; 44, Wilson Street, Derby [Masters: Messrs. Naylor\* & Sale].  
 BALL: Theophilus Bradford; Weston super-Mare [Master: Mr. S. J. Wilde].  
 BANFIELD: Ernest William; 33, Herne Hill Road, S.E. [Masters: Messrs. Truefitt & Watson\*].  
 BATES: Ernest; Oak Lodge, London Road, Thornton Heath [Masters: Messrs. Gordon\* Lowther\* & Gunton].  
 BATES: Jonathan Harold Medhurst; 65, Ferme Park Road, Hornsey, N. [Masters: Messrs. Romaine Walker\* & Tanner\*].  
 BATES: William Stanley; Wyaston, Chaucer Road, Bedford [Master: Mr. Henry Young].  
 BATTLE: Henry Arthur (Auckland, New Zealand); 33, Hanover Street, Peckham, S.E. [Masters: Messrs. A. & C. Harston\*].  
 BRIERLEY: Charles Leonard; The Oakenrod, Rochdale [Haileybury College].  
 BULLEY: Horace William; 9, East Southernhay, Exeter [Master: Mr. James Jerman\*].  
 CATOR: Arthur Charles Albemarle; 27, Dairy House Road, Derby [Masters: Messrs. Naylor\* & Sale].  
 CLARKE: Harold Forbes; Albert Villa, Albert Road, Alexandra Park, Manchester [Master: Mr. John Ely\*].  
 CLAYTON: Joseph William Edward; Thornfield, Chesterfield, Derbyshire [Masters: Messrs. Rollinson & Sons].  
 CLIFFORD: Herbert E.; Tusmore Lodge, Alexandra Road, Watford [Master: Mr. W. H. Syme\*].  
 COLLINS: Ernest Stone; 145, Fulham Road, S.W. [Masters: Messrs. Ludford & Tulloch\*].  
 CORAM: James Henry; 95, Elspeth Road, Clapham Common, S.W. [Master: Mr. W. H. Gibbs].  
 DAVIDSON: John; 4, Lawrence Road, Bow, E. [Master: Professor Banister Fletcher\*].  
 DAVIES: Owen Walter; Bryn Awel, Llanthwy Road, Clytha Park, Newport, Mon. [Master: Mr. W. L. Griffiths].

DIXON: Thomas; Broomhaugh, Riding Mill-on-Tyne [Master: Mr. Jas. T. Cackett\*].  
 DWYER: Bernard Patrick Joseph; 5, Egerton Road, West Greenwich, S.E. [Master: Mr. Frank T. Verity\*].  
 EDWARDS: Sydney James; 24, Windsor Terrace, Penarth, South Wales [Masters: Messrs. Jones, Richards & Budgen\*].  
 ELCE: Walter Harry; 5, Heathfield, Lloyd Street, Moss Side, Manchester [Masters: Messrs. Horton\* & Bridgford\*].  
 ELDRIDGE: Harold Douglas; Sandycumbe, East Twickenham [Master: Mr. A. S. Flower, M.A.\*].  
 ELLIS: Henry Augustus, B.A. Cantab.; 3, Park Terrace, Cambridge [Master: Mr. W. M. Fawcett, M.A.\*].  
 FARTHING: William Walter; 13, Tressillian Crescent, St. John's, S.E. [Master: Mr. T. W. Aldwinckle\*].  
 FEATHERSTONE: Henry Whitehead; Heaton Hall Road, Heaton, Newcastle-on-Tyne [Masters: Messrs. Plummer\* & Burrell].  
 FRY: Peter George; West Bank, Arundell Road, Weston-super-Mare [Master: Mr. S. J. Wilde].  
 GAGE: Charles Henry; Halwyn House, 8, Richmond Hill, Clifton, Bristol [Master: Mr. F. Bligh Bond].  
 GAYER: Alfred Edward; 18, Chesterfield Road, Montpelier, Bristol [Merchant Venturers' School, Bristol].  
 GROTE: Arthur Lloyd; 44, Hedley Street, Maidstone [Masters: Messrs. Seward\* & Thomas].  
 HAYWARD: George Whitehead; 217, Upper Brook Street, C.-on-M., Manchester [Masters: Messrs. W. T. Gunson & Son].  
 HEALEY: Alan James; 18, Lansdowne Place, Bradford [Masters: Messrs. T. H. & F. Healey].  
 HICK: Edwin Morecombe; 7, Pulteney Gardens, Bath [Master: Mr. A. S. Goodridge\*].  
 HUGHES: Augustus Edward; 28, Mortimer Street, Regent Street, W. [Master: Mr. Augustus E. Hughes\*].  
 JENKINS: Gilbert Henry; 56, Lower Union Street, Torquay [Master: Mr. J. Watson].  
 LACEY: Arthur Ernest; 6, Upper King Street, Norwich. [Master: Mr. Arthur J. Lacey].  
 LOADER: Ernest; Raleigh House, Brixton Hill, S.W. [Master: Mr. T. W. Aldwinckle\*].  
 MACNIVEN: George Donaldson; 9, Cluny Drive, Edinburgh [Master: Mr. G. Washington Browne, A.R.S.A.].  
 MAGER: Ernest Jesse; 28, Carleton Road, Tufnell Park, N. [Masters: Messrs. T. Chatfield Clarke\* & Son].  
 NICHOLLS: Reginald; 4, Gloucester Square, Southampton [Master: Mr. Ingaltton Sanders].  
 PALMER: Charles Samuel Frederick; 50, Victoria Road, Kilburn, N.W. [Master: Mr. B. Elson].  
 PERKINS: Sydney; Grasmere, 1, Shardroft Avenue, Herne Hill, S.E. [Alley's School, Dulwich].  
 PILLING: Joseph Smedley; 13, Park Street, Bolton [Bolton and Manchester Grammar Schools].  
 PILLING: Randolph Smith; 28, Market Street, Colne, Lanes. [Master: Mr. H. Holgate].  
 PIPPETTE: Robert Ingram Howe; 51, Upper Tulse Hill, S.W. [Master: Mr. R. Cruwys].  
 PONTON: Harold Frederick; Bryn-Glas, Littleover Hill, Derby [Masters: Messrs. Naylor\* & Sale].  
 REYNOLDS: Edwin Francis; 35, Trinity Road, Birchfield, Birmingham [Masters: Messrs. Cossins & Peacock].  
 RIGG: Percival Birkett; 5, St. Oswald Street, Bowheram, Lancaster [Master: Mr. Stephen Shaw\*].  
 SETTLE: William Moss; Woodgarth, Ulverston, Lanes. [Masters: Messrs. Settle & Farmer].  
 SHARPE: Harry Percy; 13, Castle Terrace, Cathcart, Glasgow [Masters: Messrs. James Salmon & Son\*].  
 SINCLAIR: Thomas Ferguson; 2, Alva Street, Edinburgh. [Master: Mr. Thomas Leadbetter].  
 SMITH: Francis Danby; Suffolk Lodge, Park Road, West Dulwich [Master: Mr. F. J. Smith\*].



- SPIVEY: Ernest Austin; 44, Duke Street, Colne, Lanes.  
[Master: Mr. H. Holgate].
- SUTCLIFFE: James Henry; Hazlewood, Hebden Bridge,  
near Manchester [Halifax New School].
- TRAQUAIR: Ramsay; 8, Dean Park Crescent, Edinburgh  
[Master: Mr. S. Henbest Capper, M.A.\*].
- TYRWHITT: Thomas; St. Michael's Vicarage, South  
Bromley, Poplar [Master: Mr. Aston Webb\*].
- VENN: Jabez Hayward; Padstow House, 118, Coronation  
Road, Bristol [Master: Mr. W. L. Bernard\*].
- WALFORD: William John; Roseville, 130, Croydon  
Road, Anerley, S.E. [Masters: Messrs. Elkington &  
Son\*].
- WALKER: John George; 13, College Grove, Wakefield  
[Master: Mr. F. Simpson].
- WEATHERALL: Thomas Craig; 28, Allergate, Durham  
[Master: Mr. Jas. T. Cackett\*].
- WILLIAMS: Allen Gardiner; Maesnewydd, Pencair,  
Neath, S. Wales [Alderman Davies' Schools, Neath].
- WINTERBURN: Archibald Herbert; 15, Silver Street,  
Whitby [Master: Mr. E. H. Smales\*].
- WOOD: Lindsay Ingleby; Bramerton Lodge, Batcherley,  
near Carlisle [Master: Mr. G. D. Oliver\*].

The asterisk \* denotes members of the Institute.

#### Tour of the Soane Medallist 1893.

Those familiar with the ground trodden by Mr. Arthur J. Bolton [A.] in his tour as Soane Medallist 1893, will read with interest the account of his travels now contained in manuscript in the Institute Library. It forms an admirable itinerary of the route traversed, and the young student would do well to consult its pages when mapping out his arrangements for a contemplated excursion abroad. It will be remembered that the sum of money which accompanies the Soane Medallion is conditional upon the recipient, within two years of the award, making arrangements satisfactory to the Council for going abroad for a period of at least six months to pursue his architectural studies, one moiety of £50 being paid before he leaves England for the Continent, and a second of a like sum upon his submitting satisfactory evidence of his studies abroad in the form of measured drawings and sketches.

The programme sketched out for himself by Mr. Bolton was to travel through France by the Valley of the Loire and the Charente, and by the cities of Périgueux and Toulouse, thence along the Pyrenees so as to enter Spain by the Bayonne-Burgos route, to visit the principal places of interest in Spain, and leave that country by the Barcelona-Marseilles route, returning home through Lyons and Paris. This programme, as the drawings submitted afford good evidence, Mr. Bolton was able to carry out almost to the letter. The large proportion of measured work submitted is due, he explains, to the fact that so much of value and interest was found to measure, especially in France and Italy, Spain offering more opportunity in the way of sketching.

Leaving London on the 27th April, Mr. Bolton's first stay was made at Amiens, and work began at the Church of Saint-Germain. Thence, excursions

were made to Abbeville, Beauvais—a place which must be visited by those who desire to see the Gothic idea carried out to its logical extremity—and Saint-Germer. Another pause was made at Chartres for the cathedral, and Châteaudun was reached on the 26th May. A long stay at Blois was varied by excursions to Orléans, Bourges, and Beaugency, and the principal châteaux of the Loire.

Leaving the Loire district, Poitiers was next visited, and its Romanesque Churches were found very instructive. With Angoulême as headquarters, and Sharpe's *Domed Churches in the Charente* as a guide, an agreeable week was spent in walking expeditions to the numerous villages along the banks of the Charente, whose churches are a special phase of Byzantine and Romanesque. A stay of three weeks was made at La Rochefoucauld, of the castle of which a capital description is given, its picturesqueness of disposition, with less of the château and more of the country house, appealing to the sympathies of an English student in a greater degree than the châteaux of the Loire. Five days were spent at Périgueux, which was left on the 20th July for the delightful little town of Rodez, where a sojourn of sixteen days was made, and quitted with regret for Albi. A short halt was made at Toulouse, and an excursion taken to the well-known Carcassonne, still surrounded with the fortifications (restored and repaired under Viollet-Le-Duc's direction) of the Middle Ages, executed in rough masonry blocks with drafted edges. Lourdes, Bayonne, and Biarritz were next visited, and Burgos, in Spain, reached on the 15th August. Mr. Bolton's graphic description of his entry into Burgos, and first impressions of the architecture of Spain, may here be given in his own words:—

The town was lying in a dead stillness under the burning sun, and the unexpected train was met by none of the usual crowd of conveyances. A moya with my luggage slung across his shoulders led the way through a wilderness of planted trees and across the dried-up river to the ancient city gate, above which appeared the golden-tinted lantern of the famous cathedral, with its airy tracery spires filled in with the blue enamel of a Spanish sky. Only a few persons were moving along the covered side-walks of the deserted streets, lined with tall façades of glazed framework, an outer guard against the violence of the heat. There was little character of antiquity, and the hotel was of the usual Spanish type soon to become familiar.

A visit that afternoon to the cathedral produced a bewildered state of mind, owing to the accumulations of work, of elaborate detail, of widely differing epochs and styles contained within; but criticism, though stunned, retained a sense that quality was not the strongest element, and threatened, on further examination, to reduce by analysis the mass into not many objects worthy of admiration.

Burgos may be taken as an index city of Spanish architecture, for though all the epochs are not represented, still there are so many buildings and objects specially Spanish in character that the qualities of the styles may be estimated by those familiar with Italian and French work. Moreover, it forms an introduction to not the best side of the art, and on arriving at Leon, the refinement,

not too evident at Burgos, will gratify the student. He will have tasted of both good and evil, and may adjust his standards for the rest of his tour.

The situation and surroundings and the various features of the Cathedral of Burgos are dealt with at some length by the author, and readers will recall his sketch of a *reja* at the cathedral exhibited among the prize drawings of the year, which called forth commendation in the Review of the students' work at the prize distribution in January last [p. 182].

Burgos was left on the 1st September for Valladolid, the Cathedral and the Church of Saint-Benoît forming the principal objects of interest. The wretched train service generally, and the paucity of railroads and hotels, interfere considerably with the plans of the traveller in Spain, and it is necessary to take to horse or mule, and sometimes camp in the open, if the visitor wishes to explore the country in detail. At Oviedo, which is rich in archaeological interest, a stay was made of eight days, and Leon, a square-built Roman city, reached on the 12th September by retraversing the mountains. A night was spent at Palencia, and the journey continued, *via* Valladolid, to Medina del Campo and Salamanca—the Oxford of Spain, as the author describes it. Here the wealth of material for study rendered a prolonged stay inevitable. The principal features of interest of the old cathedral, the Church of San Domingo, the Jesuit church and college, the Casa Conchas, the Casa Montereiz, are described more or less minutely, and one is in complete agreement with Mr. Bolton when he says that no student of architecture should leave Spain without paying a visit to Salamanca.

Madrid, which proved the most uninteresting capital the author ever visited, was reached on the 28th September, and left on the 4th October for Toledo, where a halt of seven days was made. To quote Mr. Bolton again :

Toledo could hardly be matched for romantic situation—three parts surrounded by a river flowing through a rocky ravine, the town is piled up on a hill, accessible by magnificent old bridges spanning from cliff to cliff in one great semicircular arch, and defended at each end by tall towers. The streets are tortuous, narrow, and blank, decorated only by wide doorways of stone or granite, through which a glimpse may be had of the inner patio. The doorways form a succession of all styles, worked out on certain main lines, and of a size and importance that suggest the Eastern idea of the dignity of the gateway.

Proceeding to Cordova on the 11th October, after a stay of three days, the whole of which might well be devoted to a study of the Moorish work in the marvellous mosque, Seville was entered on the 14th October. Of the churches in Seville the cathedral only will attract attention, but it is at present so blocked up by scaffolding that an adequate impression of its interior cannot be formed. The glaring bad taste, he says, of the numerous other churches would surprise even the

most travelled. Leaving Seville on the 27th October, three weeks were spent at Granada, and the numerous objects of interest there are well described in the report. Saragossa, by way of Cordova and Madrid, was reached on the 20th November, and Barcelona on the 23rd. The architectural interest of Barcelona is mainly centred in the fine Gothic of the district, differing from that in the rest of Spain, and strongly French in character. A short stay was made at Marseilles, where the author arrived on the 25th November. Saint-Gilles, with its fine Romanesque portals; Arles, with the noble church of Saint-Trophime; Nîmes, with its Roman remains, were all visited; and a few days were spent at Avignon and Orange. With a glimpse of Lyons and two days at Paris, Mr. Bolton arrived home on the 7th December, after a tour of between seven and eight months.

#### Tour of the Owen-Jones Student 1893.

The conditions attaching to the Owen-Jones Studentship (Certificate and £50) require the successful candidate to make a tour of not less than eight weeks' duration, for the purpose of "the improvement and cultivation of his knowledge of the successful application of colour as a means of architectural expression," and within a specified time he must furnish the Council with a memoir of his tour, illustrated by sketches and measured drawings. Half the sum mentioned is paid before he begins his prescribed tour, and the other half when his memoir, sketches, and drawings are submitted. The Studentship is open to any person under the age of thirty-five years.

Perhaps no country affords so many beautiful object-lessons to the student of polychromy as Italy, which was the field of operations selected by the Owen-Jones Student 1893, Mr. A. H. Powell. Travelling thither by the Ostend route afforded opportunity for a short stay at Ghent, and visits to its cathedral and the churches of St. Nicholas and St. Joseph. A few hours were spent at Basle, where the forms of buildings begin to show traces of the South in their broad surfaces for paintings and dark, projecting eaves. At Lucerne much interesting work was found, the wooden bridges over the Reuss containing the famous paintings of the Dance of Death, and various representations of battles, sieges, fires, &c.

Arrived at Milan, work was begun at Sant' Ambrogio, now fully restored, and by the kindness of Signor Beltrami [*Hon. Corr. M.*] permission was obtained to make a drawing of the Golden Altar, the work of Wolvinus, and presented to the church by Archbishop Angilbertus in the middle of the ninth century. This beautiful work is minutely described in the memoir, as are also the fine mosaics in the main apse and in the chapel of San Satyro. The interior of the church of San Maurizio, in the same city, is a unique example

of colour decoration, being painted throughout in frescoes by Luini. The walls and chapels are covered with large bordered subjects from the Old and New Testaments. The church is divided by a stone screen from floor to ceiling, entirely covered with frescoes, many of them of great beauty. At Santa Maria delle Grazie, with its picturesque dome by Bramante, is the celebrated Cenacolo of Lionardo da Vinci; the arabesque wall-cornice of the sacristy was also painted by the same artist. Santa Maria in Organis at Verona is another good instance of colour decoration, and here are wonderful examples of intarsia work by a celebrated Veronese. The church of Sant' Anastasia, which contains some remarkably good coloured vaulting, the whole roof of the nave and transepts being covered with fresco-work, and other churches and buildings in Verona were visited, and various notes and drawings made. At Venice the marble work of St. Mark's and of the Casa Dorio, and the gesso and wood painted ceilings in the Accademia, afforded material for much work and study. A week was spent at Padua, chiefly in Giotto's arena chapel, where the fresco is of the finest possible material, having an absolutely smooth and even surface and finished with the most wonderful pains. Among sketches sent in were several of fine frescoed house-fronts in Padua. At Ravenna and Bologna, through the weather and ill-health, a few hours only were spent, but sufficient was seen of their treasures to mark points to aim at in future. A three-weeks' stay was made at Florence, and much time spent in the church of Santa Maria, with its magnificent frescoes by Ghirlandajo and others. The west rose window, says Mr. Powell, was far and away the finest piece of coloured glass he had ever seen; tradition assigns it to Michael Angelo, but the design looks more like Botticelli. Santa Croce, another church in Florence, has been terribly spoiled by the removal of its old glass, and by the substitution of a new brick pavement in place of the old marble one; it contains, however, some very beautiful decoration. Many other churches were visited, and notes and sketches made of the more notable frescoes of Florence. Mr. Powell, in conclusion, states that as a general rule his day's work began at eight, and finished about half-past five, and that altogether he was able to stay in Italy some fourteen or fifteen weeks. Drawings and sketches were submitted of the chief features of interest in the places visited during the tour. As to the quality of his work in this respect the opinion of a competent authority has already been recorded in these pages [p. 183].

#### Architects' Benevolent Society.

The forty-fourth Annual General Meeting of the Architects' Benevolent Society was held yesterday afternoon in the rooms of the Royal Institute, Mr. W. Hilton Nash taking the Chair in the

unavoidable absence of the President. The Report and Balance Sheet for 1893-94 were read, and adopted [see pages 363, 364]. The Council for the year of office 1893-94 were elected as follows:—Messrs. W. Hilton Nash, J. G. Finch Noyes, Andrew Oliver, Charles J. Shoppee, Arthur Ashbridge, Thomas Blashill, J. Henry Christian, Sydney Smirke, Wm. Grellier, E. B. Panson, E. H. Martineau, T. M. Rickman, R. St. Aubyn Rounieu, and J. T. Wimperis. Mr. Percivall Currey was elected Honorary Secretary, and Mr. Arthur Cates re-elected Honorary Treasurer.

### REVIEWS OF NEW BOOKS. VIII.

(23.)

#### BUDDHIST INSCRIPTIONS.

*A Preliminary Study of the Kalyani Inscriptions of Dhammacheti, 1176 A.D. By Taw Sein-Ko. Large 4v. Bombay 1893.*

The Kalyani inscriptions of Dhammacheti are in Pali, with a translation in Talaing, and cover both sides of ten large flat slabs, seven feet in height. They are situated at the town of Zainganaing, a western suburb of Pegu; the Portuguese in the seventeenth century, or Alompra's soldiery, have broken them into many fragments, but all the pieces that could be found have been lately put together again by Major R. C. Temple. There are no references to architecture in the inscriptions, but they are full of interest in relation to the Buddhist priesthood of the period to which they refer. There is an interesting account of a mission of twenty-two *thêras*, or priests, that were sent to Ceylon to be re-ordained and to bring back what was considered to be the true Apostolic Succession, which could be traced back to Mahinda, who first carried Buddhism to Ceylon. The tooth of Buddha was uncovered for these monks to venerate and offer presents to it which they had brought. They ascended Adam's Peak, called in the inscriptions "Samantakûta Hill," and adored the mark of Buddha's foot. Anurâdapura was also visited, and the dagobas and other shrines of that place, which Mr. Bell is at present exploring, were seen by them. Even at that date (1476) the city must have been partly deserted, for these monks are described as "removing grass, creepers, and shrubbery found growing in the courtyards of the various *Chétiyas*, and cleaned their walls." The main object of the inscriptions was to record this mission, and its results, which were the securing of the Apostolic Succession of the priesthood, and the consecrating of the Kalyani-Sima in due form for the performance of the uposatha, upasampadâ, and other ceremonies. A "Sima" is not explained, but it appears to have been the ground on which a monastery was erected, and the ceremony of consecrating the boundary, which had to be

previously unconsecrated, has some curious details connected with it. The ships of Burmah in the fifteenth century must have been small, for it required two vessels to take the twenty-two *théras* to Ceylon—eleven men in each. The translation and preliminary remarks on this long inscription are by Taw Sein-Ko, whose study of the Po-u-Daung inscription was noticed in these pages in September last.—WILLIAM SIMPSON.

(24.)

## A SURVEYING TEXT-BOOK.

*Surveyors and Surveying Instruments.* By G. A. T. Middleton, A.R.I.B.A., Author of "*Strains in Structures*" and "*House Drainage*," 8s. Lond. 1894. [Whittaker & Co., 2 White Hart Street, Paternoster Square.]

This is a neat little text-book, and very suitable for students preparing to pass the Institute examinations. The designation "architect and surveyor" may, and it would appear does, include many things; but the architect pure and simple should, if he does not lean on the unstable reed of vicarious assistance, be able to make an accurate survey and ascertain the exact levels of any irregular, sloping, or broken ground upon or in which he may be commissioned to place a building or buildings; and the use of a datum line for the various sections of a large and dispersed building has more than once been found absolutely necessary to eliminate errors which had crept in for want of reference to some common measure. The governing body of the Institute have therefore done well to make a knowledge of surveying and levelling one of the necessary qualifications of the future architect; but one may take this opportunity of disagreeing with the character of the test examinations. These should, if they are to be considered as giving credentials to the individuals who pass them, be conducted by experts—who should be paid out of examination fees—and not by honorary examiners, whose time is too engrossed and whose occupations are somewhat foreign to the task of examination. Indeed, some of the papers set for the Intermediate Examination, as printed in the *KALENDAR*, may impress one with the extent of the learning and the great originality of the examiners, but are hardly, if one may venture to say so, such as to test accurately the knowledge of the examinees.

Modern instructors may be superior, but I incline rather to the type personified in the Clerk of Oxenford, of whom Chaucer says, "Gladly wolde he lerne, and gladly teche." Instead of accepting standard works on a subject and gladly teaching upon the lines indicated in them, the preceptors of to-day all seem anxious to prepare and set up a text-book of their own, as if they had each discovered a royal road to learning. Not that they are unwise in so doing; the talent of to-day is nothing if not put in evidence, and a

text-book on a given subject seems to be generally accepted as a good advertisement of a man's ability to teach it. Mr. Middleton has a further excuse in the production of the work under notice, that is, in providing descriptions of some modern surveying instruments such as were unknown in the days of Sopwith and Nesbit. With regard to some of these, however, they may be viewed as providing very clever means of approximately fixing extreme distances and levels, and not such as would be necessary for the exact measurements required by an architect, and for whose purposes the old-fashioned level and theodolite are quite sufficient. The use of three adjusting screws, instead of four, seems to be coming into vogue with instruments by modern makers; but possessors of well-preserved tools by such makers as Troughton & Sims are not likely to be envious of this improvement.

In all ordinary surveys the great essentials are good common-sense in the selection of the lines to be run and to be connected; and painstaking, deliberate, and not hurried, observing and registering the measures and angles by which all the material objects are to be fixed. These, combined with careful plotting, comprise the entire business, and I think that in his demonstrations of the principles underlying the art of surveying Mr. Middleton is sometimes unnecessarily prolix. At the same time one can hardly consider the chapter on the uses of angle-measuring instruments an efficient substitute for a good course of plane trigonometry, which it is desirable should precede the study of surveying; neither can one agree with some of the minor changes introduced by the author. For instance, the use of a centre-line instead of a column in the pages of the field-book may commend itself to some surveyors, but the chainage of the survey line is more clear when kept distinct from the other observations, and the student soon becomes accustomed to the breaks in the lines crossing that line. In the level-book there is nothing new in form, and one need not cavil at the words "Height above Datum" taking the place of "Reduced Level," though there may occur instances when a depth below datum has to be ascertained, and in that case the older term is more correct; but the double entry of the reduced level at the change-points is hardly necessary.

A disused stone quarry, with its deep and irregular driftways and big rubbish mounds, is a grand place to break in a youth to surveying and levelling; but one misses such opportunities near London, and cockney students must be content with Wandsworth Common or Hampstead Heath. Personal field experience, under an able instructor like Mr. Middleton, is of at least as much value as book knowledge; and, in addition to the desk examination at Conduit Street, students of the Institute might be subjected to some such proof of their ability.—WILLIAM CHARLES STREET.





REVIEW OF THE LONDON STREETS  
AND BUILDINGS CONSOLIDATION  
AND AMENDMENT BILL 1894. By  
ARTHUR CATES, *Past Vice-President.*\*

MR. PRESIDENT AND GENTLEMEN,—

It is not by my own desire, but in compliance with a particular request of your Council, that I have undertaken to introduce for your consideration "The Bill to Consolidate and Amend the "Enactments relating to Streets and Buildings in "London" now being promoted in Parliament by the London County Council. The time allowed me has been short, and has been curtailed by the attention I have been compelled to give to the Qualifying Examination held in these rooms during the past week, the oral examination of seventy-eight candidates having only been completed late on Saturday. I will, however, place before you a review of some of the leading proposals of the Bill, which may usefully introduce a more detailed discussion of its merits and otherwise.

The Institute has taken great interest in the amendment of Building Law, and in its TRANSACTIONS and PROCEEDINGS much valuable matter will be found relating thereto. In 1874 it materially assisted in the opposition to the ill-conceived Metropolitan Buildings and Management Bill of the Metropolitan Board of Works, and in 1876 Papers were read on the subject of General Building Regulations for the United Kingdom, and the Report of a Committee appointed to consider them was in 1877 forwarded to the Local Government Board. At the General Conference of Architects held in 1878 Papers were read on General Building Acts and General Building Regulations. In subsequent years the Practice Standing Committee devoted a great deal of time to collecting information and preparing a Draft of a Bill for Consolidating and Amending the Building Laws, a work on which considerable labour and pains were expended; and

to Mr. E. T. Hall and Mr. T. M. Rickman we are under great obligations for the admirable manner in which they arranged the collected material in a Draft Bill which was printed and circulated, copies being sent to the London Council, the Local Government Board, and other public bodies. In February 1890 Mr. John Slater read before you an admirable Paper on *Building Legislation*,\* which may now be studied with advantage; and later on in that year the Institute successfully opposed before a Select Committee of the House of Lords certain provisions as to control of corner sites introduced by the London Council in their General Powers Bill of 1890. In February 1892 Mr. E. T. Hall read before you an important Paper on *London Building Legislation*,† with which the Draft Bill above referred to was printed and has been widely circulated. I need not specifically refer to the numerous communications of recent years which your Council has made to Public Departments, the Home Office, the Local Government Board, and the London Council, with regard to By-laws framed, and to be framed, under the powers of various Acts. It is to be regretted that the draughtsman engaged on the Bill had not availed himself to a greater extent of the material thus ready to his hand, but its influence may be found hereafter when the Bill assumes an improved form.

In considering the Bill and endeavouring to discover the bearing and influence of the several clauses, great difficulty arises from the fact that this "Bill for the Consolidation and Amendment "of the Enactments relating to Streets and "Buildings in London" does not contain on the face of it the slightest indication of what is "consolidation," what "amendment," and what "new." Had the London Council, before launching the Bill in Parliament, adopted the course which under like circumstances has been taken by other Public Departments, and circulated a Draft Bill with all necessary references and explanations, the new parts being printed in different type from the old, there would have been ample time and opportunity for calm discussion on a reasonable basis, and the mutual bearing of the amendments and novelties on the whole Bill would have been more readily appreciated than is at present possible, and the faults of drafting which embarrass the consideration of the present Bill would have been avoided.

Although the framers of the Bill may not have appreciated and adopted so much as we could have hoped of the results of the labours of your Practice Committee, the London Council have recently expressed a desire that the Sub-Committee in charge of the Bill should have the benefit of the advice of two or three representatives of the

\* Read by the author at the Business General Meeting of the 12th inst., Mr. J. Macvicar Anderson, *President*, in the Chair.

\* TRANSACTIONS, Vol. VI. N.S. p. 115.

† *Ibid.* Vol. VIII. N.S. p. 105.



Institute, and in compliance with this desire your Council have appointed three of its number as delegates to meet the Sub-Committee, and on behalf of the Institute give every assistance in their power towards improving the Bill.

I cannot this evening pretend to go through the measure clause by clause, or in any great detail, or to enter upon the consideration of any but very few of the many amendments which have as yet been ascertained to be essential; but those more important points which I may indicate generally will no doubt be supplemented by the observations of those who will take part in the discussion, who will all, I hope, be actuated by the common desire to aid and assist in making the Bill as complete and perfect as the manner in which it has been put forward will permit.

#### *Part I.—Formation and Widening of Streets.*

Although this Part is to a considerable extent only a paraphrased re-enactment of existing laws, there are proposed extensions of the law which will give rise to some opposition from those who appreciate the possible effect which might result from its provisions, as now proposed, coming into force; while others, whose desire it is to assist the development of the metropolis as paramount to other considerations of personal interest, may consider that the promoters have not gone far enough, and might well have sought to obtain powers to more effectually control the laying-out of new building estates—to secure conformity with admitted public requirements; the appropriation of some proportionate part of the area of the estate to open space and recreation-grounds; the more direct regulation and control of the direction of new streets and their connection with existing thoroughfares; and generally to enforce more consideration for the interests of the common weal and of the future occupants of the houses to be erected, than is obtained by the mere requirement of 40-foot roads, and leaving the building speculator to cram on the land as many houses as possible, with but little regard to the provision of those amenities now considered to be essential for the well-being of an urban population.

The general powers sought in this Part apparently affect not only new streets but the widening of old ones, and in this latter respect especially demand the most careful scrutiny, or powers of a destructive nature may be obtained under the operation of very simple words.

Clause 7,\* by which the London Council may require a greater width of street than 40 feet, is

\* Clause 7. Provided that when it is intended to form lay out widen alter or adapt any street or way for carriage traffic and the Council shall deem it expedient in the public interest that the street or way should by reason of its length or importance or in consequence of its forming or being so situate as to be likely to form part of an important line of communication or for other sufficient reason

especially important as directly applying to not only new but to old streets, so that if it should be desired to widen an old street to 40 feet, the London Council may insist on its being made wider up to 60 feet. Some modification of this clause may be found possible, which may in some degree remove the objections as regards old streets, by providing for payment for the injury done by the exercise of the powers given by the clause.

Clause 9,† which regulates the position of new buildings with reference to streets, is as it stands objectionable, and should be amended and then limited to new streets. The expression "new building" occurs in this clause for the first time, and on referring to Clause 185, sub-clause 18, eleven distinct definitions are found to be there given of these words, one being even "the conversion of any part of a dwelling-house into a shop;" and these are made more stringent by the further definition that "the expression 'erect' 'a new building' includes the doing of any of the acts defined as 'new building.'" Among other definitions of the term "new building" are: "The conversion into one dwelling-house of two or more dwelling-houses," "the conversion into or using as two or more dwelling-houses of any building constructed originally as one dwelling-house," "the conversion into or using as part of a dwelling-room of any room or part of a room used as a shop," "the conversion of a dwelling-house or any part of a dwelling-house into a shop." In all these cases the effect of this and many other clauses would be so absurd that there must be some mistake or neglect in drafting which, as in other like instances, requires correction, and should have received attention before the Bill was launched. Applying these interpretations to this clause and to many others throughout the Bill where like expressions occur, the necessity of a radical amendment throughout the whole measure is at once apparent.

Although there is much in this Part which demands thorough amendment, I cannot but say a word in favour of Clause 14, which in new streets enables the London Council to require as a condition of consent that beyond the full width of the roadway a space not exceeding five feet shall

be of a greater width than forty feet clear they may make it a condition of their sanction that the street shall be throughout or in such part as they may direct of a greater width than forty feet but nothing in this section shall authorise the Council to require a greater width than sixty feet. And before requiring that any street shall be wider than forty feet the Council shall give notice of their intention to the Local Authority in order that the Local Authority if they think fit may make a representation on the subject to the Council.

† Clause 9 regulates the position of new buildings with reference to streets, and prohibits the erection of buildings at less than the prescribed distance from the centre of the road, except with the written consent of the Council, who may, after consulting the local authority, give such consent on such conditions as the Council see fit to determine.

be left between the footway and the external wall of the houses;\* with some little amendment, that will be an admirable provision, and will prevent the miserable practice of building houses close up to the edge of the footway. It would be well, indeed, if such a regulation could be made of general application throughout the country.

Generally the whole of the new provisions in this Part will require very careful examination, and if much friction is to be avoided, extensive and thorough amendments should be at once proposed by the promoters. These would probably affect the new principles which underlie the proposals of other parts of the Bill, and result in amendments therein which might tend to reduce the opposition with which they will otherwise certainly be met.

#### *Part II.—Lines of Building Frontage.*

The mischief which has arisen in the past from the want of such legislation as is here provided is irredeemable. The reckless and uncontrolled greed of grasping speculation has, by building over fore-courts and open spaces, absolutely destroyed the amenities of the great main roads of the metropolis which the wisdom of those who laid them out had provided; while in the case of the New Road from Lisson Grove to the City, actually once protected by a special Act prohibiting any erection within 50 feet of the road, the present condition of the Marylebone Road, Euston Road, and Pentonville Road may well give cause for regret that what might have been a magnificent boulevard is for its greater part a miserable aggregate of squalid shops. Every reasonable enactment which would prevent the recurrence of such mischief should receive our hearty support.

*Clause 15.†*—This innocent and simple clause of ten lines is understood to be only a re-enactment of Section 75 of the Metropolis Management Amendment Act 1862, "boiled down" and freed from all superfluous matter. But in 1890 the London Council were not sure as to their powers under this Section, and in their General Powers

Bill endeavoured to obtain direct power over corner sites. Happily, the petition of the Institute and its subsequent action before the Select Committee of the House of Lords on the Bill were on this point effective, and the Act of 1890 contained in Section 33 limitations which confined these powers to new sites. This Act of 1890 is to be repealed, and the law will stand simply as set out in Clause 15, with the result that, if a building projecting at a corner beyond the line of buildings in the street is pulled down, the superintending architect may be called upon to define the general line of buildings in both streets, and on appeal the tribunal would probably be compelled to confirm his certificate, with the result that the corner building site might be cut down to a mere strip or vanish altogether under the operation of this clause. It is, therefore, imperative that some saving amendment should be made, and I understand that one is under consideration; but the London Council very properly desire to avoid the possibility of such amendment authorising the raising of new buildings to a greater height than the present shops in those cases where the fore-courts have been built over, endeavours to do which—and thus greatly aggravate the lamentable evils which now exist—having been frequently made, and hitherto, I hope, without success.

This clause alone may be taken as a fair example of the difficulties which exist in considering the Bill, and as justifying the statement that even after the Bill has been amended and passed through the Committee of one House, it will be necessary for it to be again most closely considered in its passage through the Upper House of Parliament, or there will be the almost certainty that, when it comes to be interpreted in the Courts, some startling instances of oppression and injustice will occur.

#### *Part III.—Naming and Numbering of Streets.*

This Part needs no comment further than that in Clause 38 the numbers as well as the names should be registered.

#### *Part IV.—Open Spaces about Buildings and Height of Buildings.*

The novel and restrictive conditions so fully elaborated in this Part have evidently been framed with great care and pains—with the desire to apply to the whole of London, old and new, present and future, legislative control which shall in the end make it what in the eyes of the framers would be a model of sanitary perfection. The framers of the Bill have probably had before them examples of those lamentable circumstances which are dwelt on by Mr. Robert Williams in his little book on *London Rookeries*, and they have desired the legislative powers which they seek in order to prevent the continuance and the recurrence of those great evils in the poorer districts

\* Clause 14 also provides that "where the building is intended for or used as a dwelling-house only and not for any purpose of retail trade the space so left may be wholly or in part enclosed and kept enclosed. But when the building is intended to be used or is used wholly or in part for any purpose of retail trade such space shall be dedicated to or left open for public use."

† Clause 15. No building or structure shall without the consent in writing of the Council be erected beyond the general line of buildings in any street or part of a street place or row of houses in which the same is situate in case the distance of such line of buildings from the highway does not exceed fifty feet or within fifty feet of the highway when the distance of the line of buildings therefrom amounts to or exceeds fifty feet notwithstanding there being gardens or vacant spaces between the line of buildings and the highway. Such general line of buildings shall if required be defined by the Superintending Architect by a certificate.

of London which the powers at present available are not sufficient to control and abate.

With this endeavour so to control and abate these admitted evils, every member of the Institute, as both architect and citizen, and every one whose sympathies are with the well-being of his fellow-creatures should heartily concur, and be prepared to aid and encourage every reasonable attempt, to eradicate the wretched slums which years of neglect and absence of adequate municipal control have allowed to grow up in so many districts of the metropolis, and to prevent a fresh growth of new buildings hardly better in many respects than those they replace.

The new legislative proposal aims theoretically at attaining an ideal condition of things, with the advantages of which, however, many will not on all points concur; while, when brought to the test of actual application, the restrictions are found to be so oppressive and destructive that they cannot receive any support from those who can appreciate their far-reaching and crippling effect on the vast interests of occupation and business in other districts than the slums they are supposed to be intended primarily to benefit.

In observing on Part II. Clause 7, I have commented on the definition given of the expression "erect a new building," and a mere reference to such definition will make clear the far-reaching and destructive effect of this Part, which even in the ordinary interpretation of the expression would be oppressive in the extreme.

The enforcing of an open space on the ground-floor level at the rear of every new building, not being a public building or of the warehouse class, as provided by Clause 30 is unnecessary and undesirable. The present conditions, under which the entire ground-floor may be covered in and the open space provided above its roof, should not be so altered.

The restriction of height, in Clause 30, sub-clause 3 (*d*), by a limiting angle of  $45^\circ$  from the rear of the site would be destructive, oppressive, and without adequate beneficial results. It has been suggested that, if any such limit should be found to be desirable, an angle of, say,  $63^\circ 20'$ , which would give the perpendicular equal to twice the base, might be substituted; some such angle would certainly be preferable to that set out in the Bill, but it should start from a point not less than 12 feet above the level of the street, to admit of the whole of the ground surface being utilised by building, and even then the London Council should have power to relax the condition in special cases.

The provisions for compelling setting back in narrow streets cannot have been seriously considered: these, like so much of the novel parts of the Bill, are excellent in theory, but would be found oppressive, destructive, and undesirable in practice.

The limitation of height of new buildings, or the raising of old buildings, to the width of the street, which now applies only to new streets, would by this Part be made applicable to all, old or new. Far preferable would it have been to alter the existing law and permit buildings in new streets to exceed in height the limit of width, and to adopt regulations similar to those in force in Paris\* and other capitals, where the height of buildings is indeed regulated by the width of the streets, but in a far more liberal manner, a height of 39 feet being permitted in streets up to 25 feet in width, of nearly 49 feet in streets beyond 25 feet and under 32 feet in width. In streets beyond that width and up to 65 feet 6 inches the limit of height being 59 feet, and in streets beyond the last-named width, and in squares, quays, and boulevards 65 feet 6 inches with a roof above included, with certain limitations within an arc the radius of which should be one-half the width of the street. I do not cite these figures as worthy of adoption as limits, but they are certainly much to be preferred to the present limit, which in a 40-foot street only permits a building 40 feet high, and would in the end produce a mean and miserable result, while the condition of things during the gradual setting back aimed at by the Bill would be unsightly in the extreme, an insufferable nuisance, and create something like chaos throughout London, and especially in the City, the great commercial districts, and such fashionable and important quarters as Mayfair and St. James's; while in like manner as the rigid regulations of the Sanitary By-laws recently made under the Public Health Act (London) 1891 have prevented, and will prevent, the carrying out of desirable sanitary improvements, and thus tend to perpetuate evils which but for the stringent conditions imposed would be gladly remedied, so certainly any such legislation as is contemplated by this Part of the Bill, and also influences other Parts, would repress the desire for improvement, and compel the owners of houses which would be subject thereto to make every endeavour, by patching up and repair, to keep them out of the purview of the enactment.

The grave objections to the greater portion of this Part are here only generally indicated, as it may be hoped—not without some expectation of such hope being realised—that the promoters may appreciate the importance of the comments made on its provisions in so many influential quarters, and either withdraw it, or remodel the greater part to be in accordance with the reasonable necessities of this metropolis, finding, as we may all hope, some other and not less efficient means of obtaining the control they desire over the

\* See *Middle-class Houses in Paris*, &c. (Laws and Restrictions), TRANSACTIONS, 1877-78, p. 32; and *Building Control*, &c. in France, TRANSACTIONS, N.S. (1889), Vol. V. pp. 20-22.

existence and reconstruction of the dwellings of the poor.

The limit, by Clause 36,\* of the height of buildings to 75 feet, except with the consent of the Council, is not unreasonable; but if the other provisions of this Part become law the restrictions contemplated will render the cases in which the limit can be taken advantage of few indeed, since most new buildings will of necessity be kept down to the modest maximum of 40 feet or even less. The two storeys in the roof permitted by Clause 36 should, as also the whole roof, be required to be of fire-resisting construction, and the height of the storeys be limited.

#### *Part V.—Construction of Buildings.*

The clauses from 39 to 68 are occupied with details and regulations affecting the construction of buildings, which in many particulars require technical amendment: these will probably receive careful attention, and cannot be here considered, but there are some points of great importance which may be mentioned.

I have every reason to hope that the difficulties in dealing with the front and back walls of business premises under the existing law will be entirely removed by the insertion in Clause 40, sub-clause 1 (b),† p. 21, of the words "above the 'ground storey,'" thus leaving the basement and ground storey in external walls, if need be, quite open. In the observations on Clause 185‡ I have noted further verbal alterations in article 14 of that clause, and also in the first Schedule, which are required to make this most desirable amendment complete.

The introduction of scantlings for joists, in Clause 43, is undesirable; the whole should be eliminated, and if any minimum is to be fixed it should be done by By-law, and even then spans of 18 feet and 20 feet for single floors should not be recognised.

As regards the construction of roofs (Clause 48), it has been suggested as desirable that where there are any storeys in a roof the floor of which shall exceed 60 feet above the street level, such roof and storeys shall be of fire-resisting construction—a very proper provision, which I trust will be incorporated in the Bill. The rendering of the outer

side of flues, when less than 8½ inches thick, when passing through any floor or roof, or behind or against any woodwork, is another omitted provision which should be inserted (Clause 50). There is not any provision for a continuous backbone to a party wall or which would affect the common practice of so arranging flues in party walls that what professes to be a two-brick wall, 18 inches thick, is really a hollow wall of two outer faces, each 4½ inches thick, tied at intervals with cross-wittes also 4½ inches thick, the rest of the wall being air or smoke space.

The requirement under Clause 55 that every habitable room shall be at least 8 feet 6 inches in height is excessive; 8 feet, or less, would be amply sufficient; and other conditions of the clause may be classed in the same category as Part IV., and be redrafted on a reasonable basis.

The care with which the smallest provisions of the Bill must be studied to appreciate their ultimate effect when as law they may come to be interpreted by the Courts may be illustrated by sub-clause 2 of Clause 55, p. 31, which would enact that any person who knowingly suffered a habitable room less than 8 feet 6 inches in height to be inhabited may be liable to a penalty for every day such room is inhabited. This would apply not only to rooms to be built, but to those now existing! An amendment to set this right will be introduced.

It is desirable that in this Part provision should be made for regulating the construction of buildings built or altered to provide shops and show-rooms on the lower storeys, and living and sleeping apartments for shop attendants on the upper storeys, such arrangements of many large establishments being attended with enormous risk, and likely to some day lead to a grave catastrophe.

#### *Part VI.—Special Buildings and Temporary Buildings.*

Except to note the suggestion that the limit of dimensions in Clause 69, sub-section 2, should be increased to "two hundred and fifty thousand 'cubic feet,'" this Part may be passed over.

#### *Part VII.—Rights of Building and Adjoining Owners.*

Clauses 72 to 86 are intended to embody the law affecting party walls, with certain modifications and amendments, all of which are not improvements. Apart from minor questions and technical and verbal amendments, the chief points for consideration appear to be: The giving (under Clause 72, sub-clause 6, p. 41) a right to the building owner to place on the ground of an adjoining owner the projecting footings and concrete or other solid substructure of his external wall, making compensation for any damage occasioned thereby. It would seem that the interests of the adjoining

\* Clause 36. A building (not being a church or chapel) shall not be erected or be subsequently increased to a greater height than seventy-five feet (exclusive of two storeys in the roof and of ornamental towers turrets or other architectural features or decorations) without the consent of the Council. Provided that this section shall not apply to a building contracted to be erected before the 1st day of January 1894.

† Clause 40. (1) Recesses and openings may be made in external walls provided—

(b) That the width of such recesses and openings do not taken together exceed one half of the whole length of the wall in which they are made.

‡ See page 344.



owner to be compensated should be represented by some word or words of wider significance than "damage."

In Clause 73, and generally in the Bill, the sufficiency of work executed in conformity with previous Acts must be recognised, and the words "or of previous Acts" added after "in conformity with that Act," and in other similar places. At the end of Clause 73 a sub-clause similar to Section 83 of the Metropolitan Building Act 1855, providing that any building erected previous to this Act shall be deemed conformable with the provisions thereof if conformable to the provisions of former Acts, will probably be added.

Clause 75 shortens the statutory period of notice from "three" months to "two" months—a change the desirability of which is doubtful. The difficulties and complications involved in serving notices on all the owners interested and settling with the different surveyors might be reduced if the owner immediately interested could be placed under obligation to pass on the notice to those above or below him, and for them in like manner to pass it on to others interested above or below them; and, further, if all parties could join together in appointing one individual to act as third surveyor in every case arising out of the same wall.

In Sub-clause (2) of the same clause, obligation on the building owner to shore up the adjoining ground and building should be expressly stated. The provision in Sub-clause (4) for limiting the period for exercising any rights under notice is a decided improvement, but some power for renewal or revival should be provided under conditions. It is very doubtful whether it is desirable that the adjoining owner should be allowed to *himself* build on any party structure works which he may require the building owner to build. This part of Sub-clause (5) appears likely to lead to something worse than mere controversy, and, in the absence of any explanation, had better, and will probably, be omitted.

The change made by Sub-clause (8) in the manner of settling differences appears to be objectionable. The present system of three surveyors has worked admirably for nearly forty years, and the proposed alteration to two surveyors and an umpire should be abandoned, and the present system retained. Power should, however, be given to the surveyors to make their awards "from time to time and as occasion may require."

Clause 78, which provides for the underpinning by a building owner of the foundations of an adjoining owner's building, within ten feet of which he intends to erect a building, is new, and is desirable, as meeting a necessity often occurring.

Party fence walls and intermixed buildings appear to have received scant attention. The framers of the Bill may well refer to and adapt

the sections of the Act of 1844 relating to these matters, modifying them to meet present circumstances.

*Part VIII., Dangerous and Neglected Structures; Part IX., Dangerous and Noxious Businesses; Part X., Dwelling-houses on low-lying Land; Part XI., Sky Signs; Part XII., Superintending Architects and District Surveyors, do not appear to demand special notice.*

#### *Part XIII.—By-Laws.*

By Clause 186 the London Council will be empowered to make By-laws on many matters, some of which are the subject of direct legislation in the preceding parts of the Bill, such as:

Open spaces about buildings,  
Setting back of buildings,  
Height of buildings.

These powers are very wide, and in view of the evident intentions and aims of the framers of the Bill should be carefully guarded, so as to secure that objects which have not been attained by direct legislation may not be carried through under cover of the powers to make By-laws; in fact, the three subjects specified above are not suitable subjects to be dealt with in By-laws, and should be eliminated.

To the matters stated there may be added:

The regulation of the scantling of timber joists, and other constructions in timber or metal;  
The protection of iron or metal constructions from injury by fire.

In Sub-clause (4), pp. 73-74, there is a provision that not less than two months before applying to the Secretary of State for the confirmation of any By-laws the Council shall send a copy of the proposed By-laws to the Royal Institute of British Architects and to the Surveyors' Institution, and to such other societies and persons as the Secretary of State may direct. And by Sub-clause (5) all By-laws, when made and confirmed, shall be printed and hung up in the principal office of the Council and be open to public inspection without payment.

This is all very well so far as it goes; but there is no provision for these bodies making representations to the Secretary of State, nor for such representations being duly heard and considered by him, nor for any discussion of objections. In view of the importance of the subjects dealt with, it appears to be imperative that the fullest opportunity of objection and discussion should be afforded, and that it should be made incumbent on the Secretary of State, by himself or some authority appointed by him, to hear, consider, and decide upon such objections.

Recent experience also shows the absolute necessity of such provision being made, and it



cannot reasonably be objected to by the London Council, who should facilitate in every way the perfecting of their By-laws; and I have reason to hope that representations which have been made on the subject will receive attention.

The consideration of this proposed method of obtaining the confirmation of By-laws affords a good opportunity to appreciate the spirit in which the "consolidation and amendment" have been carried out. All existing legislation relating to By-laws is to be repealed, and the inefficient and undesirable method above mentioned substituted. Now the existing legislation was the result of much discussion, and is nearly satisfactory; it is expressed in the Metropolis Management and Building Acts Amendment Act 1878 (41 & 42 Vict. cap. 32), sec. 16, which, so far as concerns this point, runs thus:—

"Any Bye-law made in pursuance of this section and any alteration variation and amendment made therein and any repeal of a Bye-law shall not be of any validity until it has been confirmed by one of Her Majesty's Principal Secretaries of State."

"A Bye-law made under this Section shall not nor shall any alteration or amendment therein or repeal thereof be confirmed by one of Her Majesty's Principal Secretaries of State until the expiration of two months after a copy of the Bye-laws together with notice of the intention to apply for confirmation of the same has been published by the Board once at least in each of two consecutive weeks in two or more newspapers circulating in the Metropolis and copies of such Bye-laws and notice have been delivered at the office of the Royal Institute of British Architects and of the Institution of Surveyors and to such other societies and persons as such Principal Secretary of State may direct. And any person affected by any such proposed Bye-law or alteration variation or amendment in or repeal of any Bye-law may forward notice of his objection to such Secretary of State who shall take the same into consideration."

There was one thing wanting in this legislation—the publication of the confirmed By-laws in the public press so that they might become known to all men—and it would have been reasonable to suppose that an Amending Bill would have made good this defect, and provided for full publicity being given to the By-laws by which the great interests of the Metropolis of the Empire are to be governed: But no! Every safeguard of publicity has been carefully expunged, and the submission to the Royal Institute of British Architects and the Surveyors' Institution rendered practically futile. The publication of regulations which may intimately affect the interests of the inhabitants of this city is to be effected by the hanging up of a printed copy of such regulations "in the principal office of the Council;" and the London Council are to

be placed practically in a position of absolute power to make pretty well what By-laws they please, and leave those who will be subject to them to discover, as best they may, the nature of the restrictions to which they are amenable.

#### *Part XIV.—Legal Proceedings.*

Clause 150, relating to the Tribunal of Appeal, cannot be passed without notice. However captious and hypercritical it may seem to comment on what is evidently an earnest endeavour to constitute as perfectly as may be attainable such a tribunal, I cannot but suggest that the number of members proposed—five—is too great; that with five members, of whom three would form a quorum, there might not be that continuity of view which a smaller number would insure, and that the expense of the remuneration of the members would be greatly increased.

The member to be appointed by the Secretary of State would probably be a barrister of seven years' standing, but the questions to be decided by the tribunal are not such as to demand a highly trained legal mind for their consideration, while if there should not be a legal member, the tribunal constituted without one would be able, under Clause 155, to obtain, should the necessity arise, the assistance of a legal assessor.

The member to be appointed by the Council of the Institution of Civil Engineers appears to be required only in the case of appeal against the certificate of the Engineer of the Council under Part X., "Dwelling-houses on low-lying Land." In most if not all of these cases the practical knowledge and experience of the architect and the surveyor members of the tribunal should suffice; but should they need external professional advice they are under Clause 155 authorised to obtain it.

I would, therefore, with the utmost respect for the excellent intention with which the proposed constitution has been framed, suggest for consideration the expediency of reducing the number of members of the tribunal to three—representatives respectively of the London Council, the architects, and the surveyors.

It would be better that the appointments should be annual, and not for three years, as provided in Clause 151. It will also be necessary to provide for filling up vacancies, temporary or permanent, and the manner in which decisions of the tribunal are to be enforced should also be considered.

#### *Part XV.—Miscellaneous.*

On this Part I need only invite your particular attention to Clause 185, "definitions," which require more careful study and investigation than I am able here to bestow.

I have already referred to (8), p. 98, "new building," and anticipate that some modifica-

tions may be made in the definition and application of this expression.

On (14),\* p. 94, "base," I think it to be almost certain that the words "or girder or bressummer" will be added, thus making the base of the wall on a bressummer the top of the bressummer, which with the addition of "to include bressummers," in Art. 1 of the First Schedule, p. 101, and the application of "base" as defined above by Art. 6 of the First Schedule, p. 102, defining the manner of measuring the height of a wall, will remove the great difficulties which exist at present in dealing with the front and back walls of business premises, as mentioned in my comment on Part V. Clause 40, Sub-clause 1 (b), p. 21.

There are various definitions which might well be amended, and in some cases those set out in the Draft Bill prepared by the Institute are preferable. And all require careful consideration before they can be admitted to be correct.

In thus commenting on the Bill, I have been actuated by a desire to assist the London Council by eliciting frank expressions of opinion on some of the leading principles and details of the measure, so that they may have the opportunity of considering the opinions of the members of this Institute in common with those of the other bodies before which the Bill has been openly discussed, and of so amending the Bill at the earliest possible stage as to reduce the grounds of opposition to the narrowest which may be practicable.

It is hardly possible that even at an adjourned discussion the opinion of any large number of members qualified to express them could be obtained; I would therefore suggest that it would be a great assistance to the Practice Standing Committee if members would send to the Secretary of the Institute any suggestions and criticisms they may desire to offer on foils written on one side only; and I am sure the Chairman of the Building Act Committee of the London Council, who is so anxiously desirous that the Bill should be made as perfect as possible in all technical detail, would be happy to receive suggestions at any time.

In thus bringing the Bill before you for free discussion, I feel that to ask you to handle it tenderly would be to defeat the object in view; but I do ask you to treat it with care—with very watchful care—and in criticising its principles and details to bear in mind that the object of this Institute, no less than that of the London Council, is to aim at obtaining such amendment of the existing building laws as will conduce to the more perfect development of the metropolis of this Empire, and promote the health and safety of its inhabitants; and that to attain this common end it is incumbent on us to render to the London

Council that hearty co-operation which their aims when within reasonable limits should deserve.

ARTHUR CATES.

#### Discussion.

DR. LONGSTAFF (Chairman of the Building Act Committee of the London County Council) said that Mr. Cates had been in a position of peculiar difficulty in reading his Paper—in fact, both he and Mr. Cates had found themselves in that position at the Conference which had been held. Mr. Cates had said to him: "I cannot say 'that anything that I say to you must not be taken as 'cil of the Institute of British Architects';" and he (Dr. Longstaff) had to reply: "Mr. Cates, 'anything that I say to you must not be taken as 'binding upon the London County Council';" and so they had been going on a hypothetical basis for some time; it would be seen, indeed, that a good deal of Mr. Cates's Paper was written in a form, if he might say so, of very polite hypothesis. Now, he was happy to be able to say, a good many of those hypotheses had become substantial facts, and the ground had been a good deal cleared. With very few exceptions, if they omitted for the moment Parts I. and IV., and one or two minor points, the London Council had accepted all the amendments suggested by Mr. Cates. When it came to questions which were based on sanitary principles, the agreement perhaps was not quite so cordial as might be wished; but he might say that the Committee which had charge of the Bill, when they debated *in camera* after the departure of Mr. Cates and his colleagues, agreed to accept such modifications of Part I. of the Bill as he thought would, or should, satisfy the Institute. As regarded Part IV., which was the most difficult of all, he was not then in a position to speak definitely, because, during the Conferences, methods of approaching the matter were suggested and were sketched out, and those suggestions had to be considered very carefully by the Committee; and the Committee had given certain instructions to the draughtsman, and until they saw the result of those instructions in print, and deliberated upon them once more, he was not able to say how far they would meet the wishes of the Institute; but whether they met such wishes or not, they would very materially indeed modify the drastic and bald expressions that were found in the Bill before. Mr. Cates, he thought, had spoken with a little severity as to the form in which the Bill had appeared and its imperfections. Now that was due to many causes. The prime cause was owing to the imperfection of the modern ideal of doing everything by a Committee. He could not conceive of any worse instrument that could be devised to draft an Act of Parliament than a Committee. For instance, to begin with, the Committee were not always there. Again, when the Committee were there they were not always the

\* Clause 185, Article (14): "The expression 'base' applied to a wall means the underside of the course immediately above the footings."

same Committee as before. And, further, a Committee had the habit of losing patience, not to say temper. And the Committee were not always consistent one day with what they were on a previous day. Those were difficulties which were inherent in all Committees that he, at any rate, had had anything to do with. But when the Committee which had to do that impossible task was a Committee which had to meet once a week to discharge an agenda paper consisting on an average of from about 85 to 95 items, which had to be got through in addition to all the legislative work, the difficulties were not diminished. For close upon five years the Building Act Committee had been grappling with the subject in all the odds and ends of time that they could squeeze in anywhere, and the difficulties he had mentioned were one cause of the imperfections of the Bill. Another cause was that when they (the Committee) had made up their own minds, the matter had been placed in the hands of the Parliamentary draughtsman. Now a Parliamentary draughtsman was neither architect, nor surveyor, nor builder, and did not understand three-fourths of the technicalities of the Bill, and he wrote things which he thought were all right, and which from his point of view were all right, but when he found that words meant something quite different from what he thought they meant, the result was not exactly what he had anticipated. Moreover, the draughtsman had had but a very little time to do his work; and there was the question of Notices to be taken into consideration. Then they were compelled to bring in the Bill in the present year because next year there would be another election to the Council and another breach of continuity. It was very difficult to carry on the Bill from the first Council to the second; and to carry it on to a third might be still more difficult; so that they were very anxious to get it finished during the lifetime of the present Committee. Then there was another difficulty, and a very real one, which he thought ought to be appreciated, and that was that they desired to consolidate—and he thought everybody would agree with them. It was only a question of how much they should consolidate. Some people thought that they should have consolidated all the sanitary laws. He knew that his friend Mr. Hall wished them to do so; but they had to draw the line somewhere. It was found when they were going through the different provisions, and specially those relating to streets, that they had various dates running over thirty years, and they had all been drafted by different draughtsmen, so that the phraseology of the different Acts was inconsistent; and when they came to attempt consolidation it was found that a great deal of re-writing was necessary, and when that was done all sorts of consequential inconsistencies

arose, and thus a great many of those provisions were known to be wrong as they stood. But having now got a much simpler form of words, and, he thought, a much more harmonious and symmetrical form than was ever before obtained, they hoped, with the kind assistance of the Institute, to make the thing practical. So far on general principles. As to the By-laws he did not think Mr. Cates had been quite fair to the London Council. It was certainly not the intention to ask for power to do anything they liked anyhow; and he confessed that he differed from Mr. Cates as to the peculiar virtue of publishing By-laws in the *London Gazette*, *The Times*, the *Standard*, or the *Daily News*; nobody would look at them there, and they would be illegible in the type of the newspaper, and he thought it would be very much the same as sticking them on the door. The London County Council's publications could be obtained very near to Spring Gardens, as Mr. Cates knew. Then Mr. Cates thought they did not go far enough—that they should compel an owner, so long as he might be out of Mayfair or St. James's, to set apart a certain portion of the building estate for a park or open square. He was very glad to find that Mr. Cates was more progressive than the County Council in that matter. If he could compel every owner who built in the suburbs to devote a certain amount to open space, he should not say nay to him; but in that respect he was more progressive even than the Council. But the great point, of course, upon which there was a difference of opinion in the Bill was as to how far they were to be influenced, in the broad sense of the term, by sanitary considerations; and the whole point arose, in the first place, on the importance of the question, and, in the next place, whether the particular things that they considered essentials to health were essentials to health, and, if they were essentials to health, how they were to be obtained with the least friction and with the least interference with the rights of individuals. Although he attached great importance to those clauses of the Bill, he felt that the result of the conferences that they had had would be eminently practical, and for this reason. He thought that the gentlemen representing the Institute, and the Surveyors, having shown that there were certain cases in which the principles that the Committee had laid down were clearly not acceptable, and having shown the chief objections that were to be made, the Committee, by now yielding on some of the points that were most strongly objected to, would be more likely to carry other points which they regarded as important. But the Institute must not imagine that the County Council for one moment supposed that Part IV. could have been carried in the form in which it stood. Purposely the former savings in old Acts were omitted—notably, the exemption of the City of London—because,

after having considered the question, the conclusion had been come to that it was not right to exempt the City of London and to include, say, the Strand. The thing to exempt was a certain class of property, or a certain condition of affairs, and no limit of area that could be drawn would meet the case; the exemption must depend upon something else than geographical or Local Government limits. Therefore all those old exemptions were withdrawn, and it came to be considered what the exemptions must be. It was felt by all that there must be large exemptions, but the County Council could not see how to get at them, and he thought that in the course of the conferences the clue had come, and it was to deal more rigorously with those dwellings that were likely to be tenanted by the poorer classes—the more defenceless portion of the community; and it was therefore proposed to accept that suggestion, and to let other buildings off comparatively easily. He thought the London County Council was quite aware, as everybody must be aware, of one inherent difficulty in the question, namely, that any restriction that could be made upon building in regard to space or quality or anything else would inevitably displace large numbers of people who now lived in London, and would send them out into the suburbs. There were members of the County Council, and there were many philanthropists, who looked upon that as a serious matter. Personally, he did not. Personally, he thought it inevitable that people must cease to live in the centre, and must live in the periphery. The gain to health would be enormous, although it was true that the worry of travelling backwards and forwards was something to set in the other scale; but, having been born in the suburbs and lived there since, and being altogether a suburban, he was able to say, with something like confidence, that the stimulating effect of arriving at the end of the day in the better air of the suburbs was well worth the expense and the trouble of getting there. He should like to say that he was extremely grateful to the Institute, and more especially to its representatives who had given the Council so much assistance; he knew from a too bitter experience what labour such work as that of Messrs. Hall and Rickman involved. All the intercourse the London Council had had with those gentlemen at the conferences and on other occasions had been always of a most agreeable character, and he hoped they should not be worse friends than they were before; if somewhat of a spirit of hostility had been to some extent removed, he should be very glad. The Council wished that the Bill should be carried forward with something like the unanimity of the various people interested in all the professions that concerned building as well as of the municipal controlling authority. It was inevitable in a question of that kind that

they could not all agree. He would even go so far as to say that he wondered whether the members of the Institute Practice Committee had ever been quite unanimous on any one of the draft clauses of their Bill. If that were the case—he did not say that it was—was it likely that the Royal Institute of British Architects would exactly agree with the County Council, or that either of them would agree with the Surveyors' Institution, or with any other body they could name, or even with Parliament, who might differ from them all? But he must take the opportunity of venturing to express his regret upon one point on which he personally, as a member of the Building Act Committee—and he thought he spoke for the County Council, for some members of it at all events—had suffered a grievous disappointment at the hands of the Institute and of architects generally. The practical sides of architecture—the structural side and the sanitary side—were of course of paramount importance; but in his humble opinion—he might be wrong—there was yet another side of architecture which was of scarcely less importance; he alluded to the side of art. Now the Committee had received no communications whatever from the Institute of Architects, or from any other architects, as to any clauses in the Bill which bore upon the question of art. He should be the last person to suggest anything in the least degree in the sense of a censorship or control of art by any municipal body, and, if there were such a control of art, he was not at all certain that the County Council would be the most suitable body to exercise such control; it might be—he would not say. It was very evident, however, to members of the Institute, as practical men, that a set of building regulations might or might not have a tendency to influence art one way or another; they might be adverse to the interests of art, or they might be in favour of the interests of art. It might be thought by some present that the County Council did not care in the least about art. If so, a great mistake was made. He did not suppose that there ever was any body of men who had, in their own ignorant lay way, a stronger desire to see London beautiful than the London County Council, and he knew that that feeling extended into strata where it might not be supposed that it was very active—namely, the extreme Labour wing. They were very keen about it. So the Council asked for guidance at the hands of the Institute, and hitherto they had not had it. He thought he could show the Institute that the Council had had some interest in the matter in clauses of the Bill which had not been alluded to, in which the Council had exercised a self-denying ordinance. The only momentary relief in the dull labours of the Building Committee had been in the contemplation of beautiful drawings, by distinguished Fellows of the Institute, of oriel



windows, where they required to have a portion of their building overhanging another portion. The Building Committee had been so interested in the art question that they had allowed architects to have their oriel windows without coming to the Committee, and those beautiful drawings would come to them no more. Then the Committee had also modified the old restrictions about woodwork, in which they were even supported by the district surveyors, one of whom, among many carefully-thought-out suggestions, had stated that it was a hardship that people could not have wooden barge-boards and certain mouldings and decorations to dormer windows; and the Committee had inserted a special clause to allow them to be put up within certain limits. Again, the Committee had tried to control advertisements, which were, he should say, of all the enemies of architecture by far the greatest, because a single row of letters would spoil the finest building in the world. To give an instance. After contemplating with Mr. Powell the other day the beautiful mosaics in St. Paul's, he took a cab and drove along Ludgate Hill. He did not know whether any distinguished Fellows of the Institute had designed the buildings at the bottom of Ludgate Hill, but they were mostly new buildings and mostly of substantial construction, and they must have cost a great deal of money. He supposed that that open Circus, with Fleet Street leading up the hill, might have been, and ought to have been, beautiful; but if the buildings in question did not possess beauty of a high order still there might have been some picturesqueness and some dignity. But the whole thing was one blaze of letters, of every colour that could be conceived, a state of things that was simply hideous; and there was no relief whatever to the eye going along Fleet Street till one came to the building of the Bank of England on the right hand and the Law Courts following it, and Messrs. Childs' Bank on the left, which buildings, being of a public character, had no advertisements upon them, and there, of course, one could see at once what a building might look like. Now the Building Act Committee of the London Council had tried to control such a state of things, but had received no help from the Art Committee of the Institute. There was one thing only in which the Building Committee had made a provision which might possibly interfere with architects—the projection of cornices had been limited to two feet. But that, he thought, was a fairly liberal proposal, because such cornices really were dangerous, and obstructed a great deal of light. Then another thing was that there were a great many things which could only be done with the consent of the London Council, which, as the Institute knew, practically meant the consent of the Building Act Committee; and there had been many occasions when the thing asked for had not been objectionable in itself, but had

been so extremely ugly that the Committee had objected to pass it, and in some cases had got the thing very much improved before it had been passed. For instance, in a case in which the Council had happened to be in the position of a landlord, they had objected to a building on the Thames Embankment, which, he ventured to say, would have done its best to spoil the Houses of Parliament, St. Stephen's Club, and the new Police Station—they had objected to the design as being wholly incapable. The Institute, he knew, had a committee called the Practice Committee, and he believed it had one called the Art Committee. Now A in the alphabet preceded P, but the County Council had suggestions from the Practice Committee while it had had none from the Art Committee. He was glad, at all events, to find that the Institute was one of those bodies—unlike another distinguished profession—which considered that practice came before preaching; but he wished that the Institute would give the Council a little of the preaching. It had appeared to him that there were many points in which the Bill might or might not have a deleterious effect. For instance, the clause in the Bill which was to compel advertisements to be in fire-resisting materials. It had been stated that that was likely to drive the old signboard out of existence, and replace it by enamelled iron. Now enamelled iron was of all materials perhaps the most ugly, whereas the old signboard, painted in soft colours, was, comparatively speaking, an inoffensive object. But that suggestion did not come from the Art Committee of the Institute. He had a newspaper cutting sent to him from, he thought, the *Licensed Victuallers' Gazette*. Again, Mr. Cates had objected to streets 40 feet wide with buildings 40 feet high on either side. Now gentlemen of the architectural profession were supposed to study the mysterious science of the art of proportion, but the Building Act Committee had heard no suggestion that building in the ratio of 5 to 4 or 5 to 3 would be more consonant with the idea of beauty. If the Institute had such an idea, the Building Act Committee should have the benefit of it. There was one other point to which the attention of the Committee had been called, but not by the Art Committee of the Institute; it was as to the desirability of having the parapet of the party-wall carried above the slates. Now he himself had for a long time thought that that was an undesirable and unnecessary provision in the case of small houses; but his attention was called to it, not by the Art Committee at all, but by the Architect of the Local Government Board, who had had a good deal to do with model by-laws, and who said that whenever he could he got that struck out of local by-laws. He (Dr. Longstaffe) held the opinion that it was one of the most difficult joints to make between the slates and the brickwork. Having been born in the



suburbs, and lived there all his life, and coming along the picturesque route from Putney to Waterloo, he had had a grand opportunity of observing party-walls, especially in Battersea; and he noticed that they were bordered along the edge with mortar and cement of all colours, sorts, and thicknesses, with all sorts of flashings and arrangements, the technical names of which he did not know, of slates and tiles, and other contrivances, which, judging from the colours, he should say were renewed every six months to keep the water out; and it was evident that those contrivances were unsatisfactory, and everyone knew that those houses were not water-tight, were more costly to make, and, lastly, as a matter of practical experience, were never burnt down, and therefore the risk of fire extending seemed to him to come to *nil*. He should have thought then that that was a thing about which the Art Committee of the Institute might have had something to say.

Mr. JOHN SLATER, B.A. [F.], said that he had been asked to take an early part in the discussion as having taken a great deal of interest in legislation upon the subject. Some years ago he had strongly advocated before the Institute the consolidation and amalgamation of the various Building Acts relating to London and the enactment of new provisions which would lead to more stable and solid and sanitary building; and therefore he welcomed the present Bill most cordially, because it had evidently been drawn with a sincere desire on the part of the framers to do away with a great many most flagrant abuses which existed in the metropolis. For a great many of the clauses and regulations of the Bill he had nothing but commendation, and he would even go further, and fully admit that if they were dealing with new districts only there were very few provisions indeed in the Bill which he should care to see taken out. But the experience he had gained during the last few years in erecting new buildings in parts of London which had previously been covered with buildings had forced him to the conclusion that if the Bill were carried without modification it would prevent what it aimed at accomplishing, and would retard very materially the improvement of many parts of London, of which they might take as a sample an area of about a mile radius from where they were now assembled. And it was because he felt that so strongly that he would urge upon the County Council what, from the remarks of Dr. Longstaff, he felt sure they were inclined to do, that they should consider very seriously the objections to some parts of the Bill which had been made by Mr. Cates, and which would doubtless be enlarged upon by subsequent speakers. He was exceedingly glad to hear from Dr. Longstaff that the Building Committee of the County Council were taking the view that the Bill was too stringent to be applied in its entirety over all parts of London,

because he was quite sure that that admission would facilitate matters materially, and would enable them all to work together, as he hoped to get a really good Bill passed. He entirely agreed with Mr. Cates that there were some additions to the Bill which it would be very desirable to supply. He could not help thinking that the County Council ought to take power to ensure that in the laying out of new districts certain parts were perpetually to be retained as open spaces. Mr. Cates had not perhaps the reputation of being a Progressive Radical, but he was evidently in advance of the Council in what he had said, and he entirely took Mr. Cates's view. When and where was this huge London of theirs going to stop? Every single old building in the suburbs with a fine garden attached to it was being pulled down and absorbed by the maw of the speculative builder. The County Council made regulations with regard to the width of roads, but the buildings were being crowded together in the most undesirable manner, and he felt sure that the support of everybody who had the interest of the metropolis at heart would be given to the Council if they would try to secure some amount of open space being left in such districts. With regard to public buildings, again, the definition of a public building had been very much improved in the present Bill; in fact, he thought it was taken almost verbatim from the words of a clause in the Manchester Act, to which he alluded four years ago; but, so far as he was able to see, he could find no regulations which would enable the Council to forbid the erection of a public building or the conversion of an existing private building into a public building on an improper site. He held most strongly that no public building ought to be erected with a frontage to one street only unless they insisted that certain areas should be left on the sides for the purposes of exit. He admitted that that was referred to in certain by-laws or regulations of the Council; but, unless he was mistaken, these only applied to where there was more than one storey in a public building—that if there was an upper gallery they must provide for separate side exits. But he could imagine a public building being erected with no upper storey where, in case of a panic, there would be immense danger to life if the whole of the audience had to go from one end of the building to the other in order to get out; and it was most desirable that they should have exits on both sides of every public building of whatever kind. Clause 4 of the Bill, which had been alluded to by Mr. Cates, was of course the *crux* of the whole matter, and, with regard to several points to which he had intended to allude, he thought that what had fallen from Dr. Longstaff made it unnecessary that he should do so. He only wished that he could show to him and to many of the other members of the County Council some buildings, not very

far distant, that they might see and appreciate the immense difficulties which were met with when new buildings had to be put down on old sites, and that they might appreciate also the improvements made in those buildings when that had to be done. It was all very well to say, as Clause 30 did, that every person who should erect a new building, &c., should leave a space at the back where the enclosing walls, or anything else put there, should not exceed 9 feet in height, or, in the case of other than a domestic building, 12 feet. It frequently happened that they had to put a building down on an old site which was surrounded for its whole area by walls of 18 and 20 feet and more in height, and it was impossible to carry out those regulations. It was most important that in the rear of any building, whether erected for business purposes or not, there should be an open area above the ceiling of the ground floor; but if the ground floor and such basement as was used for business purposes had an open sky-light in the rear, and proper means of ventilation, he maintained that it was even more healthy than if the open area were put down to the ground and the back windows looked into a court enclosed with high walls containing stagnant air, and which in itself would become a receptacle for refuse and rubbish of all sorts. He maintained that the conditions were quite healthy as they were at present, because, with regard to business premises, people did not live on the ground floor and in the basement, but upstairs; and it must be remembered, too, that the open area which was given to a house on the ground floor did not affect that house only. It had occurred to him that the County Council thought that the open area only applied to the one building; but if an open area was secured for two or three buildings each building got the benefit of the aggregate, and the consequence was that even now buildings could be put up where there would be a clear space in front of the back windows of 150 feet or more, and that was what should be ensured. There was an almost unanimous consensus of opinion among architects, he thought, as to the impossibility and impracticability of some of the regulations in the Bill, and he claimed for architects that they were practical men; and not only that, but that they were actuated by as keen a desire as any member of the County Council to ensure healthy conditions for the people in the buildings that they put up; and he would ask the Council to consider seriously the objections that had been raised to those points of the Bill, and to endeavour either to cut them out, or, at any rate, to put in an enabling clause, so that, in cases where the conditions could not be carried out in their entirety, the Council might allow something which would undoubtedly immensely improve the property as it then existed, and make it far more healthy for those who live in it. With regard to the question of construc-

tion, it was impossible to go into all the points mentioned in the Bill, but he would plead for fewer hard-and-fast rules and more discrimination to be allowed to persons who had to carry out the regulations. It must be remembered that no literal enactments that could be put down on any points would cover all the cases; they could only get what he would call a minimum—they could say that at least such and such a thing should be so and so; but it might frequently happen that such minimum was not all that was required for the purpose, and then they were really playing into the hands of the dishonest man or the speculative builder if strict literal definitions were put down of what was to be done in the matter of construction, because, as soon as he carried them out, he could snap his fingers at the surveyor; he had complied with the conditions of the Bill, and nothing more could be said to him. Take the question of foundations. No architect would think of deciding upon the depth and width of the concrete under-footing of a building unless he had seen the ground; and, do what they would, they could not meet all the cases that had to be dealt with. He could point to a street not far distant where 150 years ago all the gravel was taken out, and a good foundation could not be got under the roadway under 20 feet. But they could not legislate for that by literal prescriptions with regard to foundations. He held strongly that the best regulations that could be made, and the best orders that could be given, would be that no footings were to be placed for any new buildings until the district surveyor has inspected and approved of the foundation. That was exactly on all fours with what was done by the vestries with regard to drains. No doubt district surveyors would not like to have that responsibility; but if they were able men they ought not to refuse it. With regard to laying drains, the vestries said that the drainage-pipes should not be covered up until they had been inspected, and he saw no reason why a competent district surveyor should not inspect the foundation, and say that he would not have the footings put down until he had seen the foundation. Then, with regard to walls, he believed that, strictly speaking, if the conditions in the Bill were read literally, a wall could not be put to a bressummer at all; but Mr. Cates had alluded to that, and had said that there was no doubt some modifications would be made on that point. And of course there were a host of matters of the kind that he could not possibly take up the time by alluding to at that Meeting. With regard to the Tribunal of Appeal, he advocated very strongly such a tribunal in the Paper he had referred to, and he could not help thinking that the suggestions of an abortive Bill of 1851 seemed to be a very good plan indeed. Lord Seymour, as First Commissioner of Works, brought in a Bill in

which he proposed that one legal assessor and one architect or surveyor should form the Court. But if that could not be agreed to, he would urge that the Court of Appeal should not be made too cumbrous. He agreed with Mr. Cates that better decisions would be come to, and decisions which would be more relied upon, if they had three members instead of five, and he hoped that some such alterations would be made in the Bill. A Tribunal of Appeal was a most important thing, and he was very glad to see it recognised; but he hoped it would be slightly modified, and that they should have a better tribunal than those five members would constitute. In conclusion, he would say that they had a chance now, he thought, of a thoroughly good Bill, and it behoved them all to try and do what they could to make it better. At the same time, with regard to the remarks that fell from Dr. Longstaff as to the reason why the County Council were pushing the Bill forward rather hurriedly, he would venture to ask him to reconsider it. It was far better that they should wait for one or two years, and have a really good Act, than that a Bill of such immense importance should be hurried through Parliament, and that it should be then found necessary, as had been often found before, to be constantly having amending Acts because something important had been omitted. It would be infinitely better to wait a little longer and have a better Bill, and if the County Council thoroughly appreciated that, and if they made up their minds—as he hoped they would—not to jeopardise the Bill by putting in conditions which it was practically impossible to carry out, and would put off for a generation, at least, the improvement of many districts, he hoped that in a few years they might have an Act which all could approve, and which would go a long way towards making London more sanitary and healthy, and, he believed, more beautiful. He concluded by proposing a vote of thanks to Mr. Cates for having brought the matter before the Institute so succinctly and so ably.

MR. W. WALLACE BRUCE said that, as Chairman of the Housing Sub-Committee of the County Council, he thought it might be convenient if he stated to the Meeting what were the considerations and what were the experiences which had led his Committee to press upon the Building Act Committee Part IV. of the Bill, to which he should entirely confine his attention. Mr. Cates had said that they had tried for a model of sanitary perfection, and had intimated in one or two places that possibly they were visionary people. He was afraid they would be very much disappointed if they expected to find in him a dreamer of dreams or anything of the kind. It was purely from practical considerations, and as a matter simply of common-sense, that it struck them on the Housing

Sub-Committee that the old Building Acts failed so absolutely when read in connection with the legislation which had taken place since those Acts were passed. Now these Acts which had been recently passed, and which touched the matter very much indeed, had not been referred to. Mr. Cates had not once mentioned them; and yet, to the Housing Sub-Committee sitting every Wednesday for three or four hours, and having all these matters before them, they were all-important. In his remarks on Part IV. Mr. Cates did not appear to be quite up to date. If they had been written in 1889 they would have been right enough; but since 1889 two very important Acts of Parliament had been passed by Lord Salisbury's Government—The Housing of the Working Classes Act 1890 and the Public Health Act 1891; and all that his Committee asked for was that the Building Acts might be brought up into line with those two very important Acts. As a matter of every-day practice it was found that they clashed continually; that under the Building Acts a building could be put up which they might be called upon the next day to destroy at the public expense because under those two other Acts it was an insanitary building. Mr. Slater had said that the architects were of all bodies a common-sense body; but he thought they would agree that it was hardly common-sense that that state of things should exist—that one law should actually allow buildings to be put up, and that they might a few days afterwards be called upon, at the expense of the whole of London, to destroy them because they were insanitary. That was just the main point to which he wished the Institute to kindly give their attention, because it was really at the bottom of Part IV. Until they understood that, they could not understand what influenced the Committee in pressing forward that Part so much. He would like to give a little illustration of what had been going on. Under the Housing of the Working Classes Act, as they were aware, when the Sanitary Authority declared that through the narrowness, closeness, bad arrangement or bad condition of streets, houses, or groups of houses, within a certain area, or the want of light, air, ventilation, or proper conveniences, or from any other sanitary defect, or one or more such causes, they were dangerous or injurious to the health of the inhabitants, either of the buildings in the said area or adjacent buildings, then the London County Council could be called upon to buy up the whole of that area, to clear the buildings off the whole of it, to reduce it to bare land, to reorganise new streets, and either themselves to build houses again on those new streets, or to get somebody else to build them for them. Surely that was at the bottom of the whole question. When it was said that the Council were trying for ideal perfection, it was rather too late for such criticism; the Council had

only to carry out the Acts of 1890 and 1891, and surely the Building Act should be framed with consideration to those Acts. So much for the Housing of the Working Classes Act 1890. Then the Public Health Act 1891 enacts that when a dwelling-house is dangerous or injurious to health so as to be unfit for human habitation, the local authority shall get a closing order for it, and close it. But then in steps the old Building Act and says that the owner of that house can build it up again and make it a more insanitary house than it was before. The houses in question are probably two-storey houses. You have got an alley of twelve feet wide and two-storey houses on either side; they are getting rotten; the local authority says they are unfit for human habitation, and must be closed. The owner comes in and rebuilds them five storeys high instead of two, and there is nothing in the Building Acts to prevent it. Was that common-sense? That was what they wanted to alter. It was not for him to say whether the rules laid down in the Bill were correct or not; there was present at that Meeting the Public Health authority for London, and he could tell them his views. He (the speaker) simply wanted to point out what was in the minds of the Committee—how they were looking at it from day to day in the light of experience. Just take one experience of the Housing of the Working Classes Act 1890. There was notified to the last Council an area of fifteen acres just east of Shoreditch, south-east of Bethnal Green Church. The Council had under that Act to buy up the whole of the interests on those fifteen acres of ground. The original claims for compensation were £457,000, which, after much haggling, were settled for £266,000; but, to cut a long story short, the net loss to the people of London for clearing that area, after allowing for the value of the land as it stood bare, and dedicated to the building of artisans' dwellings, was £265,000. But then, under the present Building Acts, such areas were growing up all over London; and his Committee could be called upon, as soon as they got ripe, to take over those areas and destroy them at the cost of the people of London. That was the difficulty they were in; the result would be a burden upon London which would be simply unbearable. To give an idea of what was going on, at the present time there was an area they were called upon to clear in Poplar, at the extreme east of London, close to the East India Docks; there was an area that they were called upon to clear owned by two noble lords in St. Pancras in the north-west of London; there was an area in Lambeth in the south-west. Taking those three extreme points, they would see that they covered fully two-thirds of the whole of London. This question affected the whole of that area. He would give them also a list of what had

been before the Committee during the year—it would give them an idea of what they might be called upon to clear under that Act if they carried it out without trying other means to satisfy the sanitary considerations. The list of places which had been notified to the Council as unhealthy consisted of large and small areas in Bermondsey, Bethnal Green, Clerkenwell, Greenwich, Holborn, Kensington, Islington, Lambeth, Limehouse, Mile End, Newington, Poplar, Rotherhithe, Shoreditch, St. George's-in-the-East, St. Luke's, St. Margaret's and St. John's (Westminster), St. Martin's-in-the-Fields, St. Olave's (Southwark), St. Pancras, Strand, Whitechapel, and Woolwich. He wanted them just to consider that the old Building Acts were actually producing that state of things all over London; and that, under those two Acts, the Council could be called upon to spend the money of London over that whole area under the conditions that were growing up. There were several of those areas which were actually being cleared at a cost of many tens of thousands of pounds each to London. It was a terrible loss, and he would ask the members of the Institute to seriously consider whether some regulations could not be drawn up to prevent the recurrence of that evil, and the absurd cost, if only they would take it seriously in hand. The difficulties were very great; but the Council appreciated them perfectly well. To mention a few examples. Beyond London Bridge Station there were five or six long alleys running out of one road, each of them twelve feet wide, with little houses two storeys high; they were all rotten, and the area was represented to the Council as being unfit for human habitation. Now if the Council simply closed them, under the Housing of the Working Classes Act, there was no reason under the Building Acts why they should not be built up again five storeys instead of two, which would make the area far more unhealthy than it was at present. Surely, regulations must be framed which would prevent that. To take another area. There was a range of warehouses five and a half storeys high, and lofty storeys too, running to a very considerable height. Twelve paces behind these buildings there had just been rebuilt a row of houses of three storeys, and that street was entirely blocked up at the end by the huge wall of a music-hall going far above the top of the warehouse. That was a place that people could not possibly exist in under healthy conditions; and the area round about the Council were called upon to destroy; and if they did, they would have to pay much more highly for those buildings which had just been put up, because they were new buildings and had been put up in accordance with the present Building Acts. The Housing Sub-Committee, consisting of men of experience in business affairs and of professional men and others who were giving up a great deal of time to the matter, were trying to carry out



those Acts in a sensible way for the good of the community at large, and he would ask the Institute to give all the help they could. He would not go into details—his object was to point out where the shoe pinched, and it was for them to find out the remedy. If any questions of angles and matters of that kind were disputed there was the Medical Officer, who had studied all the questions of light and air and ventilation, and he no doubt would tell them what his experience was; but he would ask them to give his Committee all the help they could to bring these different laws into some reasonable relation to each other, and to save London from the terrible cost which was being yearly imposed upon it by the working of the present Building Acts, taken in connection with more recent legislation.

Mr. CAMPBELL DOUGLAS [F.] said that, coming as he did all the way from Glasgow, it was very interesting to him to hear them in all the throes of a controversy that had been gone through in Glasgow, with a population of about a seventh part of that of London. A great many of such difficulties had cropped up in Glasgow, and, of course, in London they were just seven times increased in quantity, if not in degree. There was one thing which struck him. He should apologise for making the remark, for they might say that he did not know anything about it, and it did not concern him. True, it did not concern him as an individual, but he did not see that there was any power, clear and distinct, about money compensation to proprietors for the improvements that were proposed to be carried out, and that, he thought, should stand in the very forefront of the undertaking. A Provisional Order which was proposed to be got in Glasgow some years ago, and against which he gave evidence on account of the absurdity of their views with regard to heights and one thing and another, was finally laid aside by the Sheriff of Lanarkshire, and refused to be placed before Her Majesty's Secretary upon the ground that it was tantamount to confiscation to take ground from the proprietors without compensation. Even if they should not ever have had it, they have come to have it now, and one could not go back upon old scores. The most intense Radical that he knew—and he was a disciple of that body himself—would not take any ground from a man now without paying him him for it; and, if that was to be done, the London County Council would be shipwrecked by proposing it—upon that alone. That must be looked after. Then, again, the Art Committee should give the County Council the benefit of their suggestions. He thought it absurd, for instance, to say that there should be no cornice over twenty-four inches in projection. How many people who had been in Rome, or Venice, or Florence would ever dream of trying to limit the thing in that way? It was a question with regard to the

particular building in hand, and they could no more legislate for it than they could about the depths of foundations where the gravel had been taken out.

Mr. J. Tavenor Perry [A.] having risen, the President assured him that he would have an opportunity of speaking at an adjourned Meeting; and Mr. E. T. Hall moved the adjournment of the debate till Monday, the 19th inst.

THE PRESIDENT said, before the Meeting separated, he wished to express his own gratification and the pleasure they had all experienced in listening to the interesting addresses that had been delivered by members of the London County Council, and still further to express his gratification that, if he correctly understood the very able and exhaustive address of Dr. Longstaff, he intimated very material concessions on the part of the County Council in deference to the views which had been put before them by the Institute.

## NOTES, QUERIES, AND REPLIES.

### The Needs of a Great Capital.

Some of the gentlemen who, at the General Meeting of Monday, 12th inst., heard Mr. Arthur Cates's observations on the London Streets and Buildings Bill, and the discussion which followed, may be interested in what a great genius has urged respecting the metropolis of his native country. Here are some extracts:—

We possess the wherewithal to purchase kingdoms; we see every day what is wanting to our Capital, and we content ourselves with murmuring.

We blush, rightly, to behold public markets established in narrow streets, spreading dirt and infection.

We have only two fountains in good taste, and they are far from being advantageously situated; all the others are worthy of a village.

Immense districts require open spaces, and the centre of the town—obscure, confined, hideous—represents a period of the most shameful barbarism.

Meanness of ideas and the fear, still more mean, of a necessary expenditure rise up to contend with those projects of grandeur which every good citizen has conceived a hundred times.

What! Shall it be only at the last extremity that we do anything great? If half the Capital were burnt down we should rebuild it, rendering it superb and commodious; and we are not willing to give it to-day, at a thousand times less cost, the accommodation and magnificence it needs! Yet a similar enterprise would redound to the glory of the nation, would be an immortal honour to the municipality, would en-



courage all the arts, and, far from impoverishing, would enrich the State. It would, moreover, accustom to work a thousand worthless loafers, who sustain a miserable existence on the infamous trade of begging, and who still contribute to dishonour our Capital.

These stirring words were not uttered by the Prime Minister who but recently kissed hands, nor, indeed, by any member of the London County Council. They were expressed by a man who was born exactly 200 years ago—one François-Marie Arouet, whom people call Voltaire, and who thus treated of Paris, as he knew it, in the year of grace 1749. And he added, "May Heaven send some man, some Statesman, sufficiently zealous to promote an improvement scheme, with a mind sufficiently enlightened to carry it through, and that he may have trust enough reposed in him to make it a success!"

#### University College New Buildings.

From H. H. STATHAM [F.]—

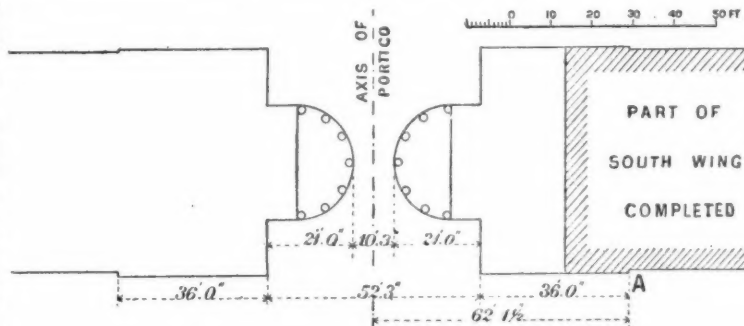
As the report of the discussion at the last meeting would leave many readers under the impression that I had made an error in my statement in regard to the axis of the old buildings of University College and the relation of the new buildings to it, I must ask for space to give the proof and the more accurate statement of what I knew at the time was correct in the main.

I requested Professor Henry Adams, who is well known as a very competent surveyor, to fix for me, with the theodolite, the point at which the axis of the portico cuts the Gower Street frontage-line, and the distance from the axis-line to the first break in the wall of the new building. He reports that the axis cuts the gateway  $6\frac{1}{2}$  inches (which we will call 7 inches) north of the centre-line of the gateway, thus making it evident that the gateway was at least intended to be central with the old building. The axis-line cuts the lowest step of the Hospital 1 foot 9 inches from its southern end; and the step being 10 feet long, the Hospital gateway, which Professor Roger Smith assumed to be central with the portico of University College, is more than 3 feet out of centre.

In a letter to me Professor Roger Smith admits that Professor Adams's result is correct (consequently that all the statements so positively opposed to me at the last meeting were incorrect),

but says that he does not admit that it follows that his opening between the new buildings must be so absurdly small as I make out.

What else can it be, unless the new gateway is to be put off the axis of the portico (which would be a perfectly barbaric thing to do)? Let me ask members to look at the block plan below and the measurements on it. The break at A on the new wing is a fixed point, as that part of the building is erected. The distance from the axis-line to that break is 62 feet  $1\frac{1}{2}$  inch (Professor Adams's measurement). The width of the end pavilion, when completed, will be 36 feet by scale from the plan given in the last number of the JOURNAL. The projection of the semicircular portico (by scale from the same plan) is 21 feet further, making in all 57 feet, leaving 5 feet  $1\frac{1}{2}$  inch between it and the axis-line of the College portico, or 10 feet 3 inches for the opening between the two intended semicircular porticoes. The result is a little more favourable than the block plan I produced at the Meeting on the 26th ult., first, because Professor Adams's survey brings the axis line a little north of the centre of the gateway, and I have given Professor Roger Smith the benefit of that addition; secondly, because (as will be seen on reference to page 282 of the JOURNAL) the 50-foot mark of the scale to the plan had not printed, and on dividing



out the scale to get it precisely, I found I had given a foot too much for the projection of the new buildings, owing to the imperfect printing of the scale. But the block plan as here given represents precisely the way the design for the new building must work out if the opening is to be central with the portico of University College; and I invite members to compare this block plan with the perspective view facing page 288 of the last number of the JOURNAL, and draw their own conclusions.

From J. TAVENOR PERRY [A.]—

In the Paper read recently by Professor Roger Smith, and in the discussion which followed, a

scheme which I prepared in 1881, at the suggestion of the Council of the College, for the completion of the whole building was lost sight of.

This scheme was published in a pamphlet written by Professor Henry Morley, which I find is not in the Institute Library, and have therefore presented it. This was issued on the occasion of the completion and opening by the Earl of Kimberley of the north wing and the large chemical laboratories which were carried out by my firm in succession to Professor T. Hayter Lewis, who had then retired from practice. The design was prepared, having due regard to the exigencies of the Council, as nearly as could be ascertained according to the wishes of Professor Wilkins, from the somewhat varying designs he left; and this, with perhaps one exception, agrees with the views expressed by Mr. Statham as to the proper manner of completing the work. This exception, which was, however, submitted to Mr. James Fergusson, and received his cordial approval, was the addition of an attic storey round the quadrangle, carrying the line of the great portico, which would have hidden the skylights over the original building and the still uglier roof-line of the more modern wings, and would have added so considerably to the accommodation of the College as to have avoided the necessity, which seems to have arisen, of destroying the effect of the great architectural feature of the work by the buildings which are now to be thrust in front of it.

With Mr. C. Forster Hayward I quite agree in regretting that some other and more suitable site could not have been found for the new engineering laboratories, particularly when it seems to have been thought necessary to place the machinery on the street level for the sake of solidity of foundation—difficult at that level to obtain, as the whole of the College area was a rubbish-bed—and thus sacrifice a basement storey, which in the north wing contains the well-lighted rooms of the chemical department, and which would be equally well lighted when, as is proposed in this case, another storey was built over it.

Doubtless Professor Smith has done his best to mitigate the evils of a departure from the designs of the original architect; and only those who have had to erect buildings to house different departments of a college can appreciate the difficulty of dealing with the rival claims of exigent professors. At the same time, it cannot but be a matter for grave regret that a building of such grace and proportions should have to be defaced or destroyed on some doubtful utilitarian plea. Our Greek architecture of the beginning of the century is falling on bad times at the end of it. The Post Office and the National Gallery would scarcely be recognised by their designers, and now the graceful building of Gower Street, known to Londoners of three generations, is to be blotted out.



9, CONDUIT STREET, LONDON, W., 15 March 1894.

## MINUTES. X.

At a Special General Meeting, held Monday, 12th March 1894, at 8 p.m., Mr. J. Macvicar Anderson, *President*, in the Chair, with 40 Fellows (including 11 members of the Council), 38 Associates, and 1 Hon. Associate, the President moved that, subject to Her Majesty's gracious sanction, the Royal Gold Medal for the promotion of Architecture be presented to Sir Frederic Leighton. The motion having been seconded by Professor Kerr [F.], it was

RESOLVED that, subject to Her Majesty's gracious sanction, the Royal Gold Medal for the promotion of Architecture be presented this year to Sir Frederic Leighton, Bart., President of the Royal Academy of Arts, *Associé Étranger de l'Institut de France [H.A.]*. The Meeting then terminated [Appendix A.].

At the Tenth General Meeting (Business) of the Session, held Monday, 12th March 1894, at the close of the Special General Meeting above mentioned, Mr. J. Macvicar Anderson, *President*, in the Chair, with 44 Fellows (including 12 members of the Council), 38 Associates, and 1 Hon. Associate, the Minutes of the Meeting held 26th February 1894 were taken as read and signed as correct. With reference to these Minutes, Mr. Woodward [A.] asked, prior to the signing thereof, whether the question he had put to the Chair respecting the delegates that were sent, or were to be sent, by the Institute to the London County Council on the subject of the Streets and Buildings Bill had been entered on such Minutes; to which the Secretary replied that Mr. Woodward's question had been asked after the proceedings were terminated and the Institute had adjourned.

The Secretary announced the decease of the following Fellows—namely, Alexander H. Edmonds, Andrew Heiton (Perth), and J. B. Mitchell-Withers (Sheffield).

The receipt of donations to the Library was announced, and an expression of thanks to the several donors was ordered to be entered on the Minutes.

The President announced that, by a Resolution of the Council, the following Fellows and Associates had ceased to be members of the Royal Institute, namely—Edwin Clare, Henry Petit (Paris), H. A. Wooster-Reeves (New York), and A. W. Mardon Mowbray, *Fellows*; and T. Lennox Canning (Johannesburg), T. B. Ellison (New York), and T. W. Parkes (California), *Associates*.

The President announced the results of the Preliminary Examination held 20th and 21st February 1894, in London, Bristol, and Manchester, and read the names of 63 persons who had been registered as Probationers [see pp. 338-9].

The President having read the report of the Scrutineers appointed by the Council to conduct the election of ten candidates for admission as *Fellows*, pursuant to a requisition duly received that the votes for such candidates should be taken by voting-papers [Appendix B], it was found that the following had been elected:—

### As Fellows (4).

JOHN PERRINS OSPORNE [A.] (Birmingham).  
THOMAS BATTERBURY [A.].  
WALTER TALBOT BROWN [A.] (Wellingborough).  
DAVID JENKINS [A.] (Llandilo).

An expression of thanks to the Scrutineers, Messrs. Kidner, Martineau, and Todd, *Fellows*, and Messrs. Bur-

rows, Sayer, and Wonnacott, *Associates*, was ordered to be entered on the Minutes.

The following candidates for admission as *Associates* were elected by show of hands, namely:—

**As Associates (28).**

CHARLES KEMPSON (Leicester).  
HARRY BARNES (Sunderland).  
JOHN ERNEST MOWLEM (Swanage).  
HENRY DEARDEN (Batley).  
EDWARD BOX WETENHALL.  
ERNEST ROBERT BARROW.  
WILLIAM HENRY ASHFORD (Rhayader).  
ARTHUR WILLIAM SHEPPARD.  
HAROLD CLAPHAM LANDER.  
DAVID FORBES SMITH (Salisbury).  
WILLIAM TILLOTT BARLOW.  
FRANCIS PETER HALSALL (Southport).  
GEORGE ERNEST NIELD.  
JOHN ROBERT EARNSHAW (Manchester).  
FRANKLIN KAYE KENDALL.  
ROGER FRANCIS BACON (Reading).  
HARRY EVAN JONES.  
JOHN RENNISON LITTLE (Bolton).  
ARTHUR JAMES FORGE.  
FRANK LISHMAN.  
ARTHUR HILL MORGAN (Chester).  
DOUGLAS GEORGE SALIER (Tasmania).  
JOHN LLOYD HOUSTON.  
GEORGE HARRY MAEL TREW.  
JOHN HUMPHREYS JONES, B.A. Lond.  
JOHN NEWNHAM.  
WILLIAM JOHN CHILDS (New Zealand).  
ALFRED KIRK BROWN (Hull).

The Business part of the General Meeting having been brought to a close about 8.30 p.m., 15 visitors were admitted, and the matter of the London Streets and Buildings was at once taken, the President having intimated that, should the remainder of the evening be insufficient to conclude the debate, he would ask Mr. Edwin T. Hall [F.] to move its adjournment until that day week.

A REVIEW OF THE LONDON STREETS AND BUILDINGS CONSOLIDATION AND AMENDMENT BILL 1894, by Mr. Arthur Cates, *Past Vice-President*, having been read by the author, and discussed, the debate was adjourned until Monday, 19th March 1894; and the Meeting separated at 10.30 p.m.

\* \* \* The death of Mr. Philip Currey [A.], of Lewes, news of which has been received since the Meeting, occurred on the 9th inst.

**APPENDICES.**

**A. The Royal Gold Medal 1894.**

THE PRESIDENT, having reminded the Members that the Meeting was a Special one for the purpose of electing a Royal Gold Medallist, said that it was just four weeks since he had the gratification and honour of proposing, on behalf of the Council, the name of the President of the Royal Academy, Sir Frederic Leighton, as a fit recipient of the Royal Gold Medal. Were he to enlarge on the subject he would but repeat himself. He would, however, quote the words which he used when referring to Sir Frederic in the Address delivered to Students early in the year. He then said:—"For many years we have been accustomed to regard Sir Frederic Leighton as a man of great parts and exceptional culture. To refer to his works as a painter would be superfluous; his claim to be a sculptor of no mean order is indisputable; and, as if this were not sufficient, the subject of his more recent addresses to the students of the Royal Academy has led him, as it

"were inadvertently, to demonstrate that in regard to the art of architecture he possesses an intelligent and a critical grasp of the subject second to no modern author. To few indeed is it given to combine with wide historical research and keen critical acumen the indescribable literary charm of composing poetry in prose. Let me commend to your thoughtful attention the study of these singularly learned and graceful discourses." He had, therefore, the greatest possible pleasure in proposing formally from the Chair that, subject to Her Majesty's gracious sanction, the Royal Gold Medal for the promotion of Architecture be presented to Sir Frederic Leighton, and he hoped that some member of the Institute would second the proposal.

PROFESSOR KERR [F.] said that he had the greatest pleasure in the world in seconding the President's proposal. It would be idle to conceal the fact that there had been some little discussion as to the propriety of departing quite out of the line of architects, but he thought that they would confer honour upon the Medal were it bestowed upon Sir Frederic Leighton, and even if a new departure it was, he thought, a very good one.

MR. STATHAM [F.] asked what were the exact terms of the rule under which the Medal was given. There was an impression that the Medal ought to have been given to some one directly connected with architecture, either by his works or by his writings.

THE PRESIDENT replied that the exact words of the Charter were "a Royal Gold Medal for the promotion of Architecture;" and the Council considered that Sir Frederic Leighton's addresses of late years, especially on the subject of Architecture, thoroughly met the qualification.

**B. The First Election by Voting Papers.**

THE PRESIDENT said that the names of ten gentlemen having been duly submitted by the Council for admission as Fellows, a requisition signed by seven members of the Institute, the majority of whom were Fellows, was received; and, in conformity with the procedure laid down by the By-laws, voting papers were issued to every member of the Institute in the United Kingdom. These voting papers had been examined by scrutineers appointed for the purpose, and he had only to read their report, which was addressed by them to the Chairman of the Meeting.

MR. LEONARD STOKES asked leave, before the result was announced, to call attention to the form of the voting paper, especially to a paragraph near the top which was marked with three stars, and worded, "Members are earnestly requested to insert a mark against every candidate, either in the affirmative or the negative column." Now, three stars were usually supposed to direct attention to a paragraph, and they naturally assumed that the paragraph with three stars at the top referred to a paragraph at the bottom, which was also marked with three stars, and which stated, "If the foregoing directions be not complied with by any voter his paper will be rejected and his votes will be lost." Now, although he knew that in the paper there were other things to qualify it, it seemed to him that taking the three stars at the top to refer to that bottom paragraph (and many did so), it would appear that members were obliged to vote for everybody or not at all. Three or four of his friends had spoken to him about it; and, believing that they were obliged to vote for all or none, they voted for none, because they did not know half of the men whose names were there. Now, he would be inclined to think that the voting paper was so much waste paper; but even if it were not—if the President ruled that it was not—he (the speaker) would venture to ask most earnestly that the whole matter might be carefully reconsidered before another paper of the kind was sent out, because he was certain that a considerable number of the members of the Institute had been misled by the voting paper.

THE PRESIDENT replied that it was unfortunate if such was the case, because the election by voting papers was a first departure under a new system, and very possibly not perfect. The Council, he thought, would be happy to consider the remarks that Mr. Stokes had made, and, if necessary, before the issue of a subsequent paper, to give it reconsideration; but in the present instance he thought they must accept the paper as in order and abide by the issue. He therefore ruled that it was in order; and having opened the Sealed Report of the Scrutineers, handed to him by the Secretary, read as follows:—

*To the Chairman of the General Meeting of the Royal Institute of British Architects, 12th March 1894.*

9th March 1894.

SIR.—We have the honour to report that we have this day opened and examined 528 voting papers for the election of ten candidates for Fellowship. Of this number of papers one was rejected as invalid.

We find that the four following gentlemen are duly elected, viz.:—JOHN PERRINS OSBORNE, THOMAS BATTERBURY, WALTER TALBOT BLOWN, DAVID JENKINS.

We are, &c.

Scrutineers appointed by the Council.	{	EDWD. H. MARTINEAU,	CHAS. E. SAYER,
		Chairman,	W. WONNACOTT,
		WM. KIDNER,	HENRY WM. BURROWS.
		FREDK. TODD.	

MR. H. H. COLLINS [F.] asked to be informed of the names of those who signed the requisition for an election by voting papers.

MR. WILLIAM KIDNER [F.] wished to be allowed, as one of the scrutineers, to make a few remarks on the first ballot that had taken place under the new By-laws. It was a lamentable circumstance that six out of the ten candidates should have been rejected. The Council had requested that a vote should be put for or against any candidate, and, as a matter of fact, that was done by very few. A great many people thought that the request of the Council was somewhat contrary to the By-law, and he believed that a great many abstained from putting a mark against every name simply because they were asked to do so by the Council and the By-law did not require it. He thought, moreover, that those people who called for a poll should have had the pluck to state particularly the names of those to whom they objected, for in the present instance one or two men who were objected to had been the means of ousting five or six to whom there was no objection whatever. In his opinion, the Council should, in future, give more precise instructions, and should let members understand that the Council had scrutinised the names and applications of the candidates whom they have recommended. If the list had been put before that Meeting in the ordinary way, and the election of the candidates taken by a show of hands, they would, he thought, have all been elected.

MR. BERNARD DICKSEE [A.] asked whether it was possible, under the existing By-laws, to insist that a requisition, signed by at least seven members, should name the particular candidate or candidates for whom they required a poll.

At the reiterated request of Mr. Collins, the President read the Requisition and the names of the four Fellows and three Associates who had signed it; and some observations as to the undesirability of canvassing for votes having been made by Mr. Arthur Baker [F.]—

THE PRESIDENT added that, whatever might be the cause, they would all concur in thinking that the result of the first issue of voting papers for an election of candidates for membership was extremely unfortunate; it had resulted in the non-election of gentlemen who were in every way qualified to be Fellows of the Institute, and who

were passed by the Council for candidature after most severe scrutiny.

Mr. Woodward [A.] having inquired whether they could have the election over again; Mr. Ridge [F.] having expressed his opinion that the requisition should have been printed and issued with the voting papers; and Mr. Stokes [F.] having offered to suggest a means of improving any future voting papers that might be issued, and stated his opinion that the members should be consulted thereon, —the President said that the whole subject would be reconsidered, but that there was no time to do so then.

## PROCEEDINGS OF ALLIED SOCIETIES.

### LIVERPOOL: SESSIONAL MEETING.

On the 5th inst., at a Meeting of the Liverpool Architectural Society, a Paper was read by Mr. James H. Cook, giving an account of his "Three Years' Architectural 'Experience in America,'" from April 1890. Space admits of but brief notice of this interesting Paper, which began with a description of the Sketch Club of New York—an institution of draughtsmen and young architects, active and earnest in the art of their profession, and full of enthusiasm for its advancement and progress—workers in every sense of the word, bristling with academic knowledge, able to discover any dereliction in style, impossible or weak construction, and fearless and outspoken in their criticisms. To this Club Mr. Cook was fortunate in securing an introduction and becoming a member. Classes are held in the winter, and sketching excursions arranged in the summer. After a few months in a small office Mr. Cook entered the office of Mr. R. M. Hunt (*Royal Gold Medallist 1893*). His experience there he describes as a strong probationary course, where the altogether imaginative was held at a discount, and where only that which was pure in its style and academic in treatment would meet with approval—everything must be either French, or else Greek or Roman. Here he learned that it was quite within the bounds of possibility to have originality—that sheet anchor and haven of refuge to the fancifully ignorant and still design in true sympathy with the inspiring *motifs* of an acknowledged style, leaving the fanciful mind sufficiently untrammelled and equally able to produce original work. After eighteen months with Mr. Hunt in New York a move was made to Philadelphia, where he (Mr. Cook) had been offered the post of manager to the Messrs. Day, architects of that city, and men of high education and culture. Speaking of the improvers here, over whom he had supervision, Mr. Cook bears testimony to the quality of the work turned out by them, which was far ahead of anything he had seen done by pupils of five years' standing in Liverpool. This superiority he attributes to their College course of training: they had been instructed in the various branches of the art, thoroughly grounded in the classical orders, and taught how to incorporate their knowledge in designs for modern buildings—how to plan, to detail, modelling in clay, perspective, together with the literary side of their art.

An appreciative criticism of the aims and work of leading American architects, illustrated by photographs of the principal works executed by them, was followed by a detailed account of professional practice and office routine in New York and Philadelphia. Great importance is attached to foreign travel, without which the American architect has small prospect of success. Nearly every city, through its Architectural Society, sends a student at regular intervals to Europe to pursue his studies, and the *École des Beaux-Arts* is thronged with American students. This must eventuate in the advancement of the country's architecture, and its influence is already strongly felt. Students, again, are being taught, instead of, as is so



frequently the case in England, merely receiving opportunities to learn for themselves.

#### GLASGOW: SCHOOL OF ART.

On the 7th inst. the concluding lecture of the series by Mr. William J. Anderson [A.] on Italian Renaissance Architecture was delivered in the Corporation Galleries. "Palladian Architecture and the Decline" formed the special subject of the lecture, the chief part of which was devoted to an analysis and criticism of Palladio's work at Vicenza and Venice. It was to the influence of Palladio that the great superiority of the late Venetian is due. At the close of the lecture Mr. W. Forrest Salmon [F.], President of the Glasgow Architectural Society, in moving a vote of thanks to the lecturer on behalf of the School of Art, expressed the satisfaction the governors felt at the success of Mr. Anderson's work, and intimated that a similar course on Gothic architecture by Mr. A. McGibbon [A.] was projected for next winter, as well as another course dealing with the more advanced problems of architectural construction.

### THE ROYAL ACADEMY OF ARTS.

#### The Advancement of Architecture.

The sixth and concluding lecture of the series on the Advancement of Architecture, delivered by Professor Aitchison, A.R.A. [F.], on the 15th ult., is published in full in *The Builder* of the 10th inst. In view of the great research shown in these lectures, which are interesting and instructive alike to the lay and professional student, one would urge upon the Professor the desirability of issuing them in a handy book form. The lecturer's concluding words may fitly be recorded here:—  
"When you have a building to design, be animated by the thought that, however small it may be, it is capable of enshrining the highest and noblest aspirations, the greatest skill, and the most perfect workmanship, and that, if it does contain all these qualities, it will at least give delight to the cultivated, and that it may be the means of conferring some meed of immortality, not only on the place where it is built, but on England itself."

### LEGAL.

#### London Buildings.

The following notes of the *Law Journal* on a few recent decisions are instructive at the present juncture:—

The protracted litigation with reference to the building line in Kensington Court, begun in *Worley v. The Kensington Vestry*, L. R. (1892) 2 Chanc. 404, and continued in *The London County Council v. Lawrance*, L. R. (1893) 2 Q. B. 228, has ended in the defeat of the County Council, so far as the builders are concerned. After the latter decision a summons was taken out in December 1893 to recover penalties from the builders of 40s. a day from 15 October, 1892. It was proved that the builders gave up possession in February 1893. Consequently, the magistrate held that no offence had been committed by the builders within six months before the summons was taken out; and that the builders, therefore, could not be made responsible. The same result might have been reached by reference to the recent decisions of *Smith v. Legg* and *Wallen v. Lister*; but if the builder had remained in possession he would clearly have been liable as for a continuing offence throughout the whole period.

A photographer of Hackney has been summoned for erecting a structure in contravention of section 13 of the Metropolitan Building Act 1882 (45 Vict. c. 14)—viz. a kind of show case or show shop on the forecourt of his house, standing twelve feet from his dwelling-house, with

walls of wood, floor of concrete, and roof of zinc. A somewhat similar structure was in *The Mayor, &c., of Leicester v. Brown*, 9 Times Rep. 8; 56 J. P. 708, held to be a building within section 3 of the Public Health Act 1884 (52 & 53 Vict. c. 52). But owing to the special terms of the London Building Acts this decision is not conclusive, and it is likely that the case will ultimately turn on *Lord Auckland v. The Westminster Local Board*, 41 Law J. Rep. Chanc. 723; L. R. 7 Chanc. App. 723.

The construction put by that case upon section 75 of the Building Act of 1862 has just been adopted and approved by the Court of Appeal in *Wendon v. The London County Council* (decided on 2 March), where it was held that a flank wall twelve feet high erected before the building line on a street was made manifest could not be built on after that line was determined. The Council has now taken proceedings against the owner for not altering the building in accordance with the building laws; but it remains to be seen whether this proceeding has been taken in good time.

### ARCHITECTS' BENEVOLENT SOCIETY.

#### Report to the 44th Annual General Meeting.

GENTLEMEN,—

The Council of the Architects' Benevolent Society have much pleasure in submitting their Annual Report of the progress of the Society during the past year, as both with respect to Capital and Income a considerable advance has been made towards that position of stability which it is desirable should be attained.

Advantage was taken of the necessity for reprinting the Red Book to bring the Society more prominently under the notice of those who had not as yet given it support.

The Red Book, accompanied by a special appeal from the Honorary Treasurer, was accordingly sent to every member of the Royal Institute of British Architects, and to the profession generally throughout the country, in the hope that by thus making the Society better known the funds at its disposal would be largely increased by the contributions of the more successful members of the profession, who might realise the great benefit which the possession of ample funds would enable the Society to confer on their less fortunate brethren who might become by affliction or misfortune fitting recipients of its aid.

It must be frankly confessed that the direct result of the labour and expense incurred in making this appeal did not realise the anticipations which had been formed, but there is reason to believe that much indirect effect has been produced which will in future benefit the Society. The financial result has been the receipt of £353. 18s. 0d. in donations, and of new annual subscriptions to the amount of £62. 19s.

As an instance of the possible result of individual exertion, the Council have pleasure in mentioning that one of their members obtained £59. 8s. in donations and £8. 8s. from new annual subscriptions. Apart from wishing to give expression to the Society's obligation to him, this is mentioned with the hope that other members of the profession may be induced to exert in like manner their personal influence to increase the funds of the Society.

With reference to the financial position of the Society the statement of accounts shows that, including the payment of three pensions (£70), a total amount of £467 has been distributed among thirty applicants for relief (as against £410 in 1892), while £170 has been transferred from cash account income to capital account (as against £100 in 1892). The income derived from investments was £279. 6s. 9d., and from subscriptions £377. 17s., the entire available receipts during the year 1893 being £779. 1s. 7d.

By the investment of the legacy of Mr. John Gibson



(£500), together with donations and the amount transferred from the income account, the Council have been enabled to increase the Society's holding of £700 Four per Cent. Caledonian Railway Debenture Stock to £1,450; so that the entire investments now represent £8,050 in Consols and Railway Debenture Stock, which have been purchased at a cost of £9,363. 2s. 10d. and which are estimated at current market value at £10,375.

It should be mentioned that it has recently come to the knowledge of the Council that the late Mr. J. H. Good bequeathed a sum of £100 to the Society, subject to a life interest in his estate. In this connection the attention of intending benefactors may be directed to the form of bequest printed at the end of the List of Subscribers.

The Council, with great regret, announce the resignation of Mr. William H. White as Honorary Secretary, in consequence of his greatly increased duties in connection with his position as Secretary of the Royal Institute of British Architects. While making this announcement, the Council desire to place on record their high appreciation of the services which Mr. White has rendered to the Society, and their conviction that the progress made during his thirteen years' tenure of the office has been largely due to his active influence and energy.

Dr.		Income Account for the Year					
DISBURSEMENTS.		£	s.	d.	£	s.	d.
To Three Pensions .....		70	0	0			
To Grants paid to Applicants .....		397	0	0			
		<hr/>			467	0	0
To Expenses :—							
Assist.-Secretary's Salary, &c.		36	5	0			
Stationery, Printing, and Ad-							
vertisements, &c.....		58	18	8			
Purchase of Stock.—Com., &c.		11	3	2			
		<hr/>			106	6	10
To Amount transferred to Capital Account.....		170	0	0			
To Balance carried forward .....		35	14	9			
		<hr/>					
					£779	1	7

Dr.		Balance Sheet :					
To Capital :—		£	s.	d.	£	s.	d.
£4,500 Lond. and N. W. Railway 4 per Cent. Debenture Stock, purchased for.....		5315	16	2			
£2,100 2½ per Cent. Consols, purchased for.....		2110	6	2			
£700 Caledonian Railway 4 per Cent. Debenture Stock, purchased for .....		906	5	0			
					8332	7	4
Cash in hands of Bankers on 31st December 1892 .....			8	10	8		
Donations received in 1893...			385	19	6		
Bequest of Mr. John Gibson...			500	0	0		
Cash transferred from Income Account .....			170	0	0		
					1064	10	2
To Balance at credit of Income Account .....			35	14	9		
					£9432	12	3

Examined with the books and vouchers and found correct, 19th February 1894.

The Council cannot close this report without expressing the obligations of the Society to the Royal Institute of British Architects for the hospitality afforded in allowing the Society the use of their rooms for the meetings, and

As Mr. White's resignation took effect subsequent to the last Annual General Meeting, Mr. Percivall Currey kindly consented to undertake the duties of Honorary Secretary until the present Meeting. He having expressed his willingness to devote his time and energy to the advancement of the interests of the Society, the Council have much pleasure in recommending his election to the vacant office.

Mr. R. Dircks, Assistant Librarian of the Royal Institute, has been appointed Assistant Secretary of the Society, in place of Mr. Verity.

The following gentlemen, being the five senior members, retire, under the provisions of By-law 43, from the Council:—Mr. Fred. Chancellor, Mr. Rowland Plumbe, Mr. Augustus W. Tanner, Mr. H. H. Collins, and Mr. Thomas Harris. To fill the vacancies caused by these retirements and that caused by Mr. Percivall Currey's acceptance of the post of Honorary Secretary, the Council have the pleasure to nominate Mr. William Grellier, Mr. E. B. l'Anson, Mr. E. H. Martineau, Mr. T. M. Rickman, Mr. R. St. Aubyn Roumieu, and Mr. J. T. Wimperis, all of whom have consented to serve if elected.

The Balance Sheet and Income Account for the year ended 31 December 1893, audited by Mr. W. Kidner and Mr. W. Grellier, are herewith submitted.

ended 31st December 1893.		Cr.	
RECEIPTS.		£	s. d.
By Balance from last Account (1892).....		75	11 10
By Dividends on Stock:—	£ s. d.		
£4,500 Lond. and N. W. Rail- way 4 per Cent. Debenture Stock .....	175 6 3		
£2,100 <sup>23</sup> / <sub>4</sub> per Cent. Consols ...	56 4 2		
£1,300 Caledonian Railway 4 per Cent. Debenture Stock...	47 16 4		
	<hr/>	279	6 9
By Arrears of Subscriptions .....	11 11 0		
By Subscriptions, 1893 .....	377 17 0		
By Subscriptions paid in advance (1894) .....	19 19 0		
	<hr/>	409	7 0
By Income-tax returned.....		14	16 0
		<hr/>	£779 1 7

31st December 1893.			Cr.		
By Property:—			£	s.	d.
£4,500 Lond. and N. W. Rail- way 4 per Cent. Debenture Stock * .....			(cost)	5315	16 2
£2,100 2½ per Cent. Consols.....			(cost)	2110	6 2
£1,450 Caledonian Railway 4 per Cent. Debenture Stock .....			(cost)	1937	0 6
Cash in hands of Bankers.....				33	14 8
				9396	17 6
By Balance of Cash in hands of Bankers.....				35	14 9

\* Recently converted, under the powers of the Companies Act, into £6,000 3 per Cent. Debenture Stock.

WM. KIDNER } Auditors.  
WILLIAM GRELLIER }

for continuous acts of courtesy and kindness on the part of the Institute and its officers, which have materially assisted the business of the Society.

[See report of Meeting, page, 341.]

